

Hillandale News



No. 233, Spring 2001

Calendar of Forthcoming Events

This calendar covers CLPGS events and those organised by third parties likely to be of interest to members. Information is supplied here in good faith, but the Society and its agents take no responsibility for errors, omissions, or changes to programmes beyond its control.

APRIL 2001	Thursday, 12 th	Christie's (London)	Mechanical Music Sale; 85 Old Brompton Road, London, SW7
	Tuesday, 17 th evening	CLPGS London	Barry Raynaud presents 'PRIZE FIGHTERS' – the second Members' Quiz Night
	Sunday, 22 nd		Croydon Record Fair
	Sunday, 29 th		National Vintage Communications Fair; National Exhibition Centre, Birmingham
MAY 2001	Sunday, 6 th		Wimbledon Record Fair
	Saturday, 12 th	CLPGS Midlands	JOHN DALES' CYLINDER SELECTION; at the Church Hall of Our Lady of the Wayside, Stratford Road, Shirley
	Saturday, 12 th	CLPGS West of England	FROM CLARA TO KETELBEY – Presented by Bernie Brown; at 'Weston Lodge', Valley Road, Portishead, Bristol
	Tuesday, 15 th evening	CLPGS London	John Passmore presents 'MUSIC FOR THE KEYBOARD'
	Sunday, 20 th		Vintage Technology Fair, De Vere Hotel, Blackpool
	Sunday, 20 th	CLPGS Northern	Meeting at the Vintage Technology Fair, Blackpool. Members to demonstrate equipment to the public.
JUNE 2001	Sunday, 17 th	CLPGS Midland/ Northern	RECORD ODDITIES – Richard Taylor; and ELECTRIC SOUND EMG – Ted Hock; at Alston Hall, Alston Lane, Longridge, Preston
	Tuesday, 19 th evening	CLPGS London	2001 A HEN'S TEETH ODYSSEY – Members and Visitors present, in the new millennium, rare and exotic items associated with recorded sound (a chance to sell, swap, or pass on?)
	Saturday, 23 rd	CLPGS	12 TH ANNUAL CLPGS PHONOFAIR; at Cliftonville Middle School, Cliftonville Road, Northampton

VENUES and TIMES.

Unless stated otherwise, CLPGS Meetings take place at the following standard times and places –

- ◊ LONDON – Swedenborg Hall, Bloomsbury Way, London, WC, starting at 7.00 p.m.
- ◊ MIDLANDS – The Salvation Army Citadel, Little Shadwell Street, Birmingham (except 12th May 2001 – see above). Starting times are 7.00 p.m. for 7.30 p.m.
- ◊ NORTHERN – Alston Hall, Alston Lane, Longridge, Preston, starting at 1.30 p.m.
- ◊ WEST OF ENGLAND – Meetings start at 2.30 p.m. for 3 o'clock. Venues alter (contact Paul Collette on [REDACTED]).

Cover picture – From a Christmas card received by the Editors, from Eric Smith, our member in Antigua. Date and venue: December 2000, Hodges Bay, Antigua. Gramophone: EMG Mk. Xb, London, c.1946, with red Silvertone record.

Hillandale News

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Issue No. 233 – Spring 2001

CLPGS Ltd.

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Chairman: Howard Hope, [REDACTED] EAST
MOLESEY, Surrey; KT8 9EU.

Company Secretary: Mervyn Srodzinsky;
[REDACTED]
WOLVERHAMPTON; WV4 5TX.

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Rainham, GILLINGHAM, Kent; ME8 0HG.

Minutes Secretary: Tom Little; [REDACTED]
[REDACTED] CHEDDAR, Somerset; BS27 3AG.

Membership Secretary: Colin Loffler; [REDACTED]
[REDACTED] NEWPORT PAGNELL;
MK16 8PH.

CLPGS Bookshop: George Woolford;
[REDACTED] WELLS-
NEXT-THE-SEA, Norfolk; NR23 1RD.
Tel./Fax.: [REDACTED]

Editorial Group: Mike Field (President); Richard
Taylor (Director); Edward Parker

Editorial correspondence to Edward Parker,
[REDACTED]
WOLVERHAMPTON, West Midlands;
WV3 9BU. Tel.: [REDACTED]

Editorial e-mail: [REDACTED]

EDITORS' DESK

Colin Loffler, our new Membership Secretary, has asked the Editors to print a reminder to members that their annual subscription is now overdue. For those who do not re-subscribe, this issue will be the last they receive. Colin suggests that if you have lost the renewal slip sent out with the Winter issue, a note of your name and address accompanying your cheque will suffice.

Those of us who do not read the hi-fi press may be unaware that it is still possible to buy record turntables, newly manufactured. There are apparently, I believe, four companies making these. Needless to say, all these are designed to play vinyl, *i.e.*, play at 33 and 45 rpm. However, there is one range – the Pro-ject – of Czech manufacture, and distributed by Henley Designs Ltd., which can be supplied with a modification to enable 78s to be played. One of your editors was invited to a demonstration recently, and heard the Pro-ject Debut turntable in action (and was even able to play some of his own 78s on it). He can assure readers that it is an excellent product, and priced very reasonably, at about £140, which includes the 78 speed conversion and the appropriate playing stylus.

Henley Designs Ltd. are based at The Old Coach House, Crowmarsh Gifford, WALLINGFORD; OX10 8EH; U.K. Non-postal contact can be established on Tel. no. (44) 01491-834700; Fax: 01491-834722; Website: <www.henleydesigns.co.uk>; and E-mail: <henleydesigns@aol.com>.

Once again, we have received a copy of the annual journal, THE RECORD NEWS, published by the Society of Indian Record Collectors (ISSN 0971-7942), this time for

the year 2000. Comprising 125 pages, mostly in English, there is an astonishing amount of material included, representing a great deal of research. The main focus of this year's issue is the recording history of the *Bande Mataram*, variously described as the National Anthem and a Hindu cultural song which appears to be the Indian equivalent of *Land of Hope and Glory* in Britain. The Centenary of Indian gramophone records is also noted.

A couple of news items from the West of England – firstly, that Paul Collenette has been elected Regional Group Secretary, see address below. Secondly, the **All-Day Boat Trip Event** which Paul Morris floated last year for the 16th June has had to be re-arranged to **Saturday, 7th July** (see the Message from Paul Morris, p. 296, and Programme Details on p. 295).

Following on from the election of our new Company Secretary at last Autumn's Annual General Meeting, the Registered Office of CLPGS Ltd has now been changed to reflect the change. It is now that of the Company Secretary, *i.e.*, 36 Goldthorn Crescent, Penn, WOLVERHAMPTON; WV4 5TX.

Edward Parker, one of your editors, would like to hear from anyone wishing to acquire an interesting and wide-ranging collection of Orchestral and Vocal Music on LP. The collection in question comprises some 330-odd 12" records plus some at the 10" and 7" sizes. An inventory can be supplied on request, the price to be negotiated.

Please note that material intended for inclusion in HILLANDALE NEWS must reach the Editorial Group not less than six weeks before the first day of the month of issue. Hence, the deadline for the Summer 2001 issue will be the 19th May 2001. Copyright on all articles in HILLANDALE NEWS remains the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

The Edison Fireside

How to Assess a Projected Purchase

by Mike Field

A frequently asked question is, what machine do you recommend for someone who needs only one phonograph for playing a collection of cylinders which may be 2-minute wax, 4-minute wax and Blue Amberols? In my (probably contentious) opinion, a very good

solution is the Edison Fireside.

The Fireside is primarily found in two versions. The first is a two- and four-minute type called the Model A, which was normally sold with an oak cabinet, a model K reproducer and a red morning glory horn (see Figure 1).

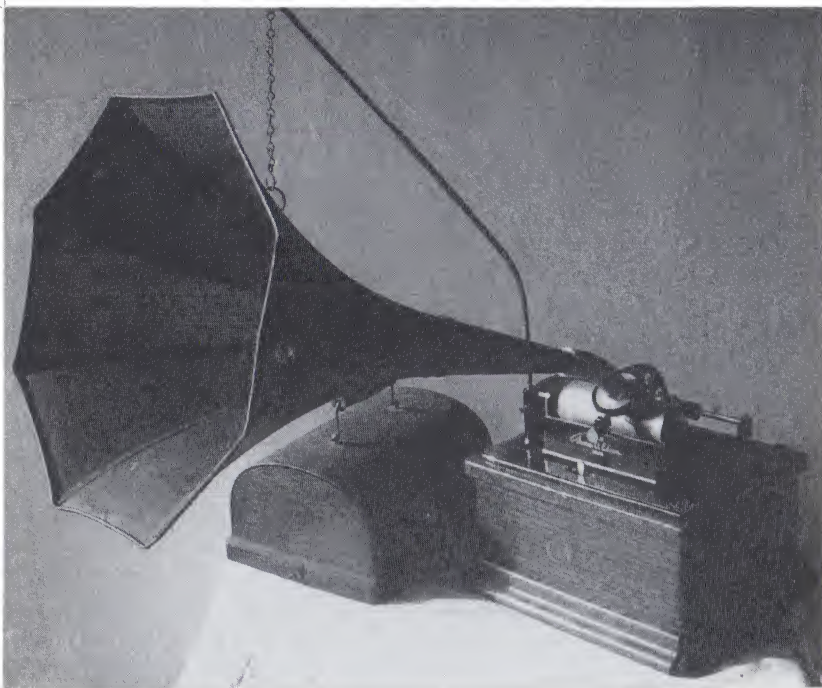


Figure 1. The Edison Fireside Model, with morning glory horn and Model K reproducer.

Exceptionally, it could be housed in a mahogany cabinet and supplied with a mahogany finish morning glory horn. The second version is the Model B,

which only plays four-minute cylinders, was sold with a model N reproducer and a black cygnet horn supported by a back-mounted crane. However, many

examples will be found where the Model A machine has been modified using a genuine Edison modification kit when, with the exception of the patent plate, it will seem to be identical with the Model B, except that it will still play both two- and four-minute cylinders. As the requirement is to be able to play all types of cylinder, the Model B is not suitable as it will not play the two-minute types.

The Model A will be found in various configurations. There is the 'standard' version as described above. There is another version where a Cygnet horn has been fitted but still retaining the Model K reproducer. In yet another version, the reproducer carriage has been changed to allow a large diameter horizontal reproducer to be fitted to drive a Cygnet horn (see Figure 2).



Figure 2. The Model A Fireside, modified for a Cygnet horn, with the large, Model O reproducer.

The reproducer will often be a Diamond B, which is only suitable for *four-minute Blue Amberol cylinders*, and therefore not suitable for two-minute and wax (green) Amberol cylinders. Adapters may be found which allow a Model C

reproducer (for two-minute cylinders) or a Model H reproducer (for 4-minute wax cylinders) to be fitted. Alternatively, a Model N may be fitted which will be suitable for all four-minute cylinders, but a separate two-minute reproducer will still be needed for two-minute cylinders.

Again, and most desirable, a Model O may be fitted to the horizontal carriage and will provide the capability to play all cylinder types. The choice is of course, a personal one, and any of the variations listed would meet the bill. In my opinion, simplicity is a great virtue, and that would lead the choice to either the 'standard' version or the modified Model A version with a Cygnet horn and the Model O reproducer.

Supposing that you have seen the machine you think meets the bill; how do you assess it? Firstly, examine the general condition of the machine. Look for repairs to the cabinet, especially the mouldings which could be missing or repaired. The mouldings around the base of the lid are vulnerable to damp and one or more may be missing or have been replaced. Is the bottom moulding around the base of the cabinet in good order and the corner mitre joints a good close fit? Are the rubber feet present and intact? Of course, good repairs which are virtually invisible are probably acceptable, unless you are a purist, but they do detract from the value. Are the lid catches complete and working? Is the 'Edison' transfer on the front of the cabinet in good order and is the general polish of the machine good and compatible with a 90-year old machine?

The genuine Fireside morning glory horn should be painted a translucent red, carry a transfer bearing the words 'Edison

Fireside' or just 'Fireside' and be *in two parts*. The parts are screwed together by a coarse thread incorporated in the metal work of the two halves. It should be supported by a nickel-plated two piece crane. Is the paint original and compatible with its age? There are genuine morning glory horns which were sold for Edison Gems, but these are one piece and were originally painted black. The two piece *red* horn was only sold with the Red Gem and the Fireside. So beware repaints!

Turning now to the machinery. Looking at the top works, is the paintwork in good condition? The black enamel should be shiny and intact. There should be a gold line around the edge with a second blue line about a quarter of an inch away. At the corners there should be a decorative pattern in blue and gold. There should be an Edison 'signature' transfer on the vertical casting supporting the reproducer arm, and a transfer at the front left hand side marked 2 and 4 minute, with arrows.

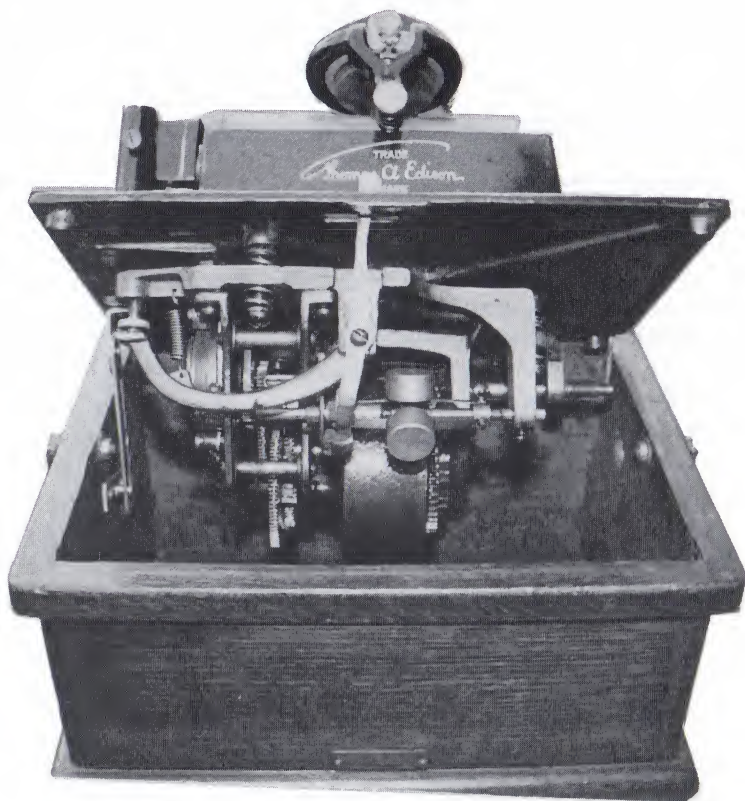


Figure 2. The Edison Fireside Model A, displaying the motor.

The patent plate at the rear should have 'Model A' on it, and a serial number stamped in separate rectangles. At the left hand side there are two vertical castings supporting the gears connecting the mandrel to the feedscrew. There should be a gold-lined cover over these gears. Remove the cover (one screw at the rear and one at the top front). Are the gears in good condition with no obvious damage to any teeth? At the front left hand side of this gearbox there should a shaft fitted with a nickel-plated milled knob. This knob is often missing. Pulling this knob or pushing it in, as indicated by the adjacent transfer, changes the ratio to allow two- or four-minute cylinders to be played. Does it operate smoothly? At the rear of the top works is the feedscrew which drives the reproducer arm along. The thread should be undamaged and a clean, shiny black colour.

Remove the winding handle, hold the front of the top works and lift it upward, and lock the stay in position to examine the motor. It should be reasonably clean and without rust. The correct motor for the Fireside is very similar to that for the Standard but there are detail differences.

Some machines may have been put together using the incorrect motor for sale by a dealer, but the Edison Company *may* have used whatever was available at the time of manufacture. If such detail matters to you, the correct Fireside motor can be identified by counting the teeth of the gear fixed to the spring barrel and its mating pinion. The number of teeth should be 90 and 20 respectively. Move the stop-start lever to run the motor which should start easily and run quietly with a subdued whirr. The governor weights should trace out a shiny circle

and should not show any wobble. Return the top works to its running position and replace the winding handle. Figure 3 shows the motor and a Model O reproducer fitted in the horizontal arm.

Apart from the motor, the most important element is the reproducer. The Model K consists of a round body to which a hinged flap engraved 'Model K' is fixed. When the reproducer is turned over a small circular plate fitted with a pointer can be seen in the flap. The flap is engraved '2 Minute' on one side and '4 Minute' on the other. Small arrows are also engraved to show which way the centre plate (by means of the metal pointer) should be moved. In the centre of the plate two stylus bars are mounted. One is fitted with a two-minute stylus and the other with a four-minute. Check the condition of both styli, which should be unbroken and smooth. (You may need a magnifying glass to do this). Check that the flap moves easily up and down within the limits of its travel and that it can be rotated (again within the limits of its travel) with the hinge block acting as centre. Set the reproducer to the two-minute position and fit it into the reproducer arm. Place a two-minute cylinder on the mandrel and lower the reproducer arm to the playing position. At the underside of the flap there is a small steel pin surrounded by a metal hoop fixed to the body. The pin should 'sit' in an approximately central position. Do the same with the reproducer set to the four-minute position. The same principle applies to checking the Model C, H and N reproducers, should these be fitted.

The Model O is also a two- and four-minute reproducer, but in this case, the

different stylus is brought into play with a thin rod supported on bearings on the flap. The outside end of the rod is terminated by a square knob engraved with the numbers '2' and '4' and appropriate arrows. Check this assembly is complete and mechanically sound, and then check the action of flap and the condition of the styli as above.

Let the motor run down completely and then set the stop-start lever to the stop position. Turn the handle for 25 complete turns. If there is no handle with the machine and it therefore cannot be wound, view the sale with suspicion. It may be an old trick designed to hide

mechanical shortcomings in the machine. Put a four-minute non-valuable cylinder on the mandrel and set the speed change knob to the four-minute position. Start the motor and place the reproducer arm in the play condition. The machine should run freely for at least 7 minutes, i.e., play the cylinder almost twice. If it does not, either the spring is weak or there is excessive friction at some or all points in the mechanism. If all seems well at this stage, put on a good cylinder and listen to the result. If the quality is good, with no wow or flutter, the haggling can safely begin!

REGIONAL GROUP SECRETARIES

Midlands Group Phil Bennett; [REDACTED] Whitmore Reans, WOLVERHAMPTON; WV6 0JW.
Tel: [REDACTED]

Northern Group John Astin; [REDACTED] Bilton, HARROGATE; HG1 3LL.
Tel: [REDACTED]

Or contact [REDACTED] Longridge, PRESTON; PR3 3BP.
Tel: [REDACTED]

West of England Group Paul Collenette; [REDACTED] EXETER; EX3 0DA.
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Machine Collecting, no. 5

by Richard Taylor

In all my thirty years of collecting, I do not recall having seen any machines of the Deuxphone Manufacturing Co. Ltd., as advertised in the March 1907 PHONO TRADER. If I had come across one, and had not seen their advert, I think that I would have thought that it was a 'made up' item. Their design and construction looks from the photographs to be somewhat naïve, although considerable time and effort must have gone into their

construction. Has anybody seen one? One wonders how many were made? Did they ever acquire the agents they were seeking? What happened to the Company?

I sometimes day dream, that somewhere down there in Newton Abbot, a dusty room still exists with the remains of this stock, awaiting the Agent to sell them on. One never knows, does one?



Figure 1. The Deuxphone Manufacturing Co. Ltd. advertisement, from THE PHONO TRADER AND RECORDER of March 1907, page 719.

Restoration of a 'Peter Pan' Conical Horn

by Graham Kent

During the restoration of a Peter Pan gramophone, it was necessary to refurbish the horn sections used on the 1922/23 model. As received, the six elements which are expanded to form the horn were mis-shapen with small dents and surface imperfections. The conical nesting fit of the sections had become stretched over the years, which had been partly remedied by gummed paper tape! Furthermore, the adhesive on the tape had caused surface corrosion. The net result was that the assembled horn had a tendency to droop so that the mouth of the horn fouled the record surface.

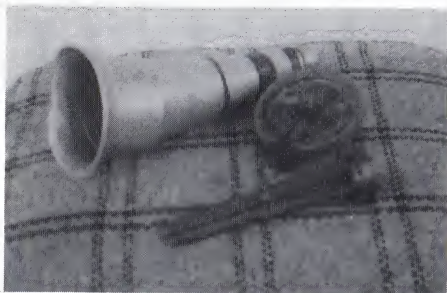


Figure 1. The telescopic horn and other elements in the unrestored state.

Having described the initial condition (see Figure 1), the procedures undertaken to restore matters will now be described to assist other enthusiasts attempting a similar task.

Firstly, removing the alien paper tape revealed microscopic pitting which would require burnishing. It was decided to make wooden mandrels to act as formers to restore the proper conical

angle. These would support each section during the spinning/burnishing operation. It is essential that the precise conical angle be defined both in the interests of restoration and to ensure that the sections grip the mandrel.

Sighting against a protractor gives an approximate angle and a trial turning of a hardwood mandrel can be used to check the fit. Alternatively, take the least deformed section and measure its major diameter (d_1) and its minor diameter (d_2), together with the length of the section (L) (see Figure 2).

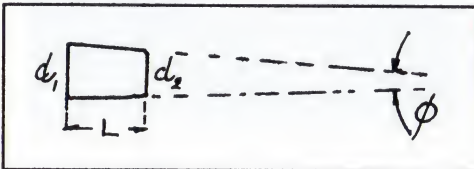


Figure 2. Dimensions of a cone.

Calculate the included conical angle (Φ) by substitution in the formula –

$$\Phi = 2 \tan^{-1} \frac{(d_1 - d_2)}{2L}$$

For one of my sections, $d_1 = 47\text{mm}$, $d_2 = 40\text{mm}$, and $L = 40\text{mm}$; hence –

$$\begin{aligned} \Phi &= 2 \tan^{-1} \times \frac{7}{80} \\ &= 2 \times 5^\circ \\ &= 10^\circ. \end{aligned}$$

Cross-check if necessary, on another section.

Hence, setting the toolpost angle at 5° ensured a perfect fit. There is no

guarantee that these horns were made by the same source, so there could well be variations in the conical angle. Matters become a little more tricky in the case of an exponential horn, as opposed to the simple conical form.

Start with the largest section. Select a cylindrical piece of hardwood of larger diameter into which a $\frac{1}{4}$ " diameter hole is drilled accurately on the axis at one end to a depth of 2-3". This locates on a $\frac{1}{4}$ " diameter piece of silver steel supported in the tailstock. The other end is gripped in a three-jaw chuck, as shown in Figure 3.

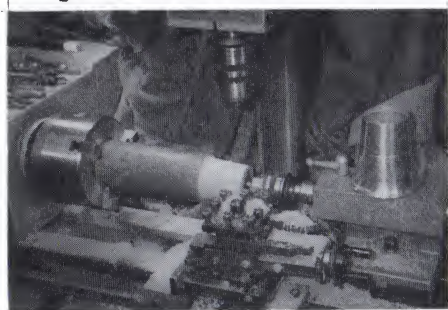


Figure 3. The lathe set up to turn the conical former, and showing two finished sections together on the tailstock.

Lubricate the hole/spill with oil, and proceed to turn the mandrel end to the required form. Periodic testing of the aluminium section over the mandrel is achieved by withdrawing the tailstock and supporting spill. It is important not to force the section onto an oversize mandrel. The external bellmouth of the largest section may also be formed on the mandrel, if necessary. When the mandrel has been machined to the correct size, and the section gently persuaded with minimal diametral expansion, burnishing can commence.

Using tallow or oil as a lubricant, a strip of softwood is burnished across the spinning surface, working towards the larger diameter to hold the workpiece firmly on the taper. The burnishing action also removes most of the surface pitting caused by corrosion. Frequent removal of the section and checking the fit to the adjacent section is advised.

When dimensionally correct and blemishes removed, a nice, brushed finish can be applied by steel wool and paraffin providing a light cutting action, followed by steel wool and lubricating oil to finish. This latter operation can be a little messy, so keep the speed of the headstock down!

Having completed the largest section, the mandrel is turned down successively for the next smaller section, and the above procedure repeated. Ensure that the fit of each conical section is correct. When all the intermediate sections have been completed and the locking fits and overlaps are even, take care not to damage the spigot end mating with the soundbox. Figure 4 shows the finished horn assembled on the gramophone.



Figure 4. The restored Peter Pan gramophone.

Did You Hear the One About the Half 161 in the Gents' Loo?

by Paul Royal

Some months after building my 'Wind-up/Electric 109', I got talking to a chap at an antique fair about Gramophones, whilst 'tut-tutting' about a tatty Decca portable on a stall with a very 'large' price tag. We both agreed it was wildly over-priced, and the stallholder obviously didn't want to sell it!

He told me he had an empty HMV cabinet for sale [*Hello, I thought, here we go again!*], but he hadn't ever seen one like it, and wondered if I would like to see it. We swapped phone numbers, and I realised we only lived about four miles from each other.

Duly, a few days later, he rang me and arranged to meet me in a car park at lunch time. I had naturally expected to visit his house in his lunch break – how wrong my assumption turned out to be!

I drove into the car park and parked up to look for him, but to no avail. I was about to leave when I was approached by the 'Jobsworth' car park attendant who wanted to know why I hadn't bought a ticket. I explained I was waiting for someone, but of course, he made me buy a ticket, quoting me the Borough By-laws on parking!

I described the chap to him, and he said, 'Try the Gents loo in the corner of the car park'. Thinking he may have seen him go in, I went to the loo. There was no one in, so having used the facilities, I was about to leave, when I noticed a chap leaning on a mop, watching me.

Yes, you've guessed – my man was the toilet attendant!

We adjourned to his little office, which was packed with 78s, old radios, and a strange-looking cabinet gramophone only about 2 feet high. (I bet the Council doesn't know what he keeps in there!)

He opened the lid and I could see part of an HMV transfer (I still need a replacement) and only the motor board with nothing attached to it. On opening the front doors, instead of seeing the horn, there was a shelf. It had obviously been used as a bedside cabinet for many years.

I thought it strange being only two feet high, and on closer examination realised that at least two feet of the cabinet had been cut off it. It was a half HMV 161, minus its record cabinet.

Being one for a challenge, and thinking a Gramophone shouldn't reside in a Gents loo, I bought it cheaply, and we loaded it into my car, much to the curiosity of the car park attendant. On bringing it into the house, I was moaned at for bringing home yet more 'junk', which made me determined to bring this 161 back to life, if at all possible.

I had used all my spare parts on the 109, so decided to find correct parts for the 161. I contacted a chap in Chester whom I had spoken to about spares, and he informed me he had the correct motor for the 161. I took the motor board with me, and we fitted the motor straight into its

original holes. He also supplied me with the speed controller, brake assembly and a 10" turntable (again, I still need a 12").

As to the sound side, I was again going to fit an electric pick up and amplifier, assuming I could not get a horn assembly. I knew the 161 used the 'saxophone' horn, and if I could have located one, I couldn't have used one as there was no depth left with the case having been cut down.

He then came to my rescue, having supplied the correct tone arm (I already had a spare No. 4 soundbox), when he produced the horn assembly from a table model of the same vintage (1925). With only minor internal carpentry, I was able to fit the horn, leaving only two inches to fill at the bottom of the cabinet. The shelf was part of the cut-off bodywork, so proved perfect to fill the gap and secure the horn.



Figure 1. The 'Half 161', restored to working order.

A wind of the handle and I had a fully working 'Half 161' (no doubt, the only one around, I should think!)

As the machine is at armchair level, it now resides beside me in the front room, and gets more use than the other cabinets I own, as I don't have to get up to play it! Again, the purists would throw their

hands up in horror, but I think it is rather neat. My visit to the Gents loo didn't cost a penny – it cost about £80 in all! But I now own an unique 161 which I wouldn't part with.

Isn't it strange what you can pick up in a Gents loo? Convenient, wasn't it?

How Your Gramophone Records Are Made – *reprint, part 1*

Editors' Note – This unattributed article has been taken from the book, Everyday Knowledge in Pictures, published c.1930, by Odhams Press Ltd. The resources of the owners of the "His Master's Voice" label feature in some of the illustrations.

The gramophone record is an object of everyday use which, linked with electrical reproduction, has reached a stage of efficiency bordering on perfection. Yet, so quickly do people forget their wonder in these days of scientific achievement that this amazing feat of storing up sound for future reproduction is accepted almost without question as something quite ordinary.

Superficially, one record is very much like another. It is a glossy black disk. There is no vital reason why it should be black, and although coloured records have been made, black is the standard.

On examination the surface of the disk is seen to be covered evenly with fine grooves in the form of a continuous spiral running inwards from the outer edge. Closer inspection shows that the grooves are slightly wavy, and if the record is held so as to catch the light these irregularities break up the reflection into countless points of light. You are looking at actual 'writing in sound'.

When a body vibrates it alternately compresses and rarifies the

surrounding atmosphere and the impulses are passed on and on until, if they reach the ear, they are transformed into the sensation we call sound. Both the gramophone and its one-time rival, the phonograph, were derived from the discovery in 1859 by Leon Scott, who demonstrated before the Royal Association that sound was a form of energy, and that a record could be taken of sound. His simple apparatus, which he called the 'Phonautograph', consisted of a hog's bristle attached to a stretched membrane or diaphragm, mounted on the narrow end of a funnel.

The free end of the bristle just touched the lamp-black surface of a cylinder which was revolved, and traversed on a screw thread, simultaneously. Sounds made into the funnel agitated the diaphragm, and the tip of the bristle made a visual record of the oscillations on the blackened surface of the moving cylinder. The 'record' was a wavy line on which similar sounds made similar traces.

The instrument did not reproduce the sounds, but some years later it gave Edison the idea that resulted ultimately in the invention of the phonograph, while Berliner used it as the inspiration of the gramophone.

The chief difference between the two systems was that in the phonograph cylinder the sound waves were recorded in the bottom of the groove ('Hill and Dale' recording) while in the gramophone disk the sound waves were recorded on the *sides* of the groove, which was of even depth ('lateral' recording).

The lateral (gramophone) recording is now used universally for commercial recording although the phonograph cylinder (Figure 1) is still a familiar sight where dictating machines are used.

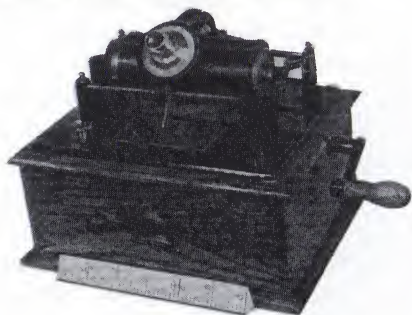


FIGURE 1. PHONOGRAPH WITH CYLINDRICAL RECORD.

The chief difference between the early phonograph and the modern gramophone is the method of recording the sound waves.

A sound wave is the disturbance caused by the single vibration of a body or substance. If, for instance, you deflect the free end of a clamped stick, it will be some time before the stick comes to rest again. Meanwhile, the tip is moving from side to side of the normal position and the impulse given to the air by one small journey from the normal out on *both* sides and back to

normal results in a single *sound* wave.

In a graph, the complete vibration is shown as an alternate crest and trough, and in a pure musical tone, such as that given by a French horn, the crest is followed by a trough of similar shape. Figure 2 shows wave forms for different instruments in an orchestra.

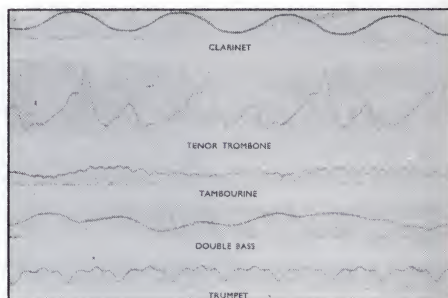


FIGURE 2. WAVE FORMS MADE BY ORCHESTRAL INSTRUMENTS.

A sound wave is the disturbance caused by a single vibration. This is shown consecutively as alternate crest and trough. The wave forms made by different instruments are shown above, and their frequencies, or number of vibrations which pass a given point per second, vary accordingly.

The *frequency* of a sound wave is the number of complete vibrations or cycles which pass any point in a second. A low note is comparatively sluggish and has a low frequency, and as the pitch gets higher so the frequency increases. The normal human ear detects frequencies at about 16 to the second and ceases to respond at about 10,000 to the second.

FREQUENCY RANGE

Because of the mixture of mechanical and electrical

apparatus used, the frequency range for recording purposes is less than that of the human ear. It lies between 60 and 6,000 frequencies. Below 60 the amplitude of the vibrations would cause the cutting tool to break through to the next groove, and above 6,000, surface noise would become too apparent.

The actual sound traces are cut into a wax disk, the composition of which is generally a closely guarded secret, since its functions are so important. It must for example, be of absolutely consistent texture throughout, without the least trace of gritty particles or soft spots. Although in its blank state it must have a surface of glassy

smoothness, it must be soft enough to take every vibration of the cutter, yet allow the result to remain unaltered. It must not chip, and the floor of the grooves must remain smooth, while the shavings turned up by the cutter must come away cleanly, without fouling the mirror surface of the wax, or clogging the cutter. Finally, it must be acid resisting and must not form a favourable ground for mould or fungus producing spores.

The cutter, which is very sharp and true and made of selected sapphire, is known as the *stylus*. It is examined microscopically at frequent intervals.



FIGURE 3. AN ORCHESTRAL PERFORMANCE IN THE RECORDING STUDIO.

Our illustration shows a B.B.C. orchestra conducted by Sir Adrian Boult in H.M.V.'s recording studio. The modern studio, which is spacious and well-ventilated, is specially constructed without any prominent curved surfaces, to prevent any extraneous sound and vibrations.

The modern recording studio (Figure 3) is spacious and well-ventilated. Special precautions are taken to prevent extraneous sounds and vibrations. There are no prominent curved surfaces, for example, which might tend to produce these extraneous sounds.

FEATURES OF A RECORDING STUDIO

In listening direct to sound we use our two ears, and are thus able to locate the source of the sound. A recording system can employ only a single sound channel, and this, if not remedied to some extent, would be noticeable in the record. To do this, use is made of one of the physical characteristics of the recording studio, known as the reverberation time, which is the interval required by well-diffused

sound to die away to one-millionth of the original intensity.

Reverberation supports the original sound and gives a realistic though artificial sense of depth and breadth in reproduction. It has also been found that musicians cannot play satisfactorily in a studio having too great or too small a reverberation. The surroundings are, in fact, referred to as 'unsympathetic'.

Another feature of a modern studio is the art of diffusing the sound from its source, so as to avoid local reflections. The composition of the walls and ceiling also contributes to the desired result as well as the distribution, when necessary, of materials which have the effect of damping or absorbing sound.

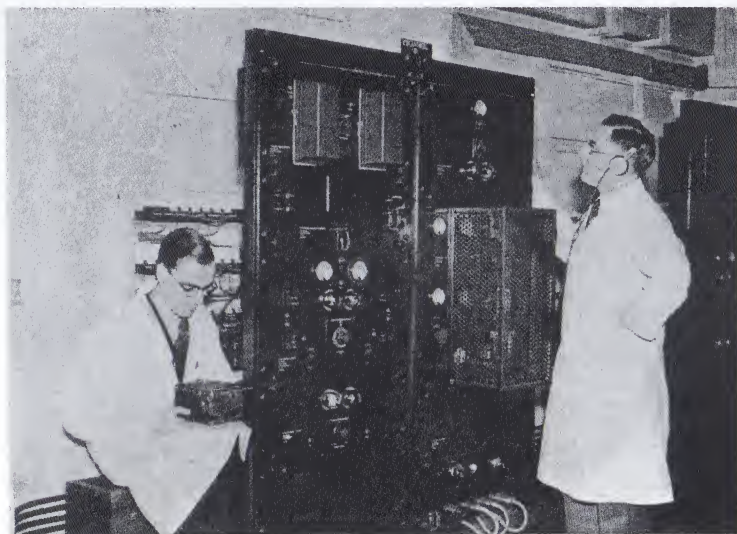


FIGURE 4. BALANCING THE SOUND AT THE CONTROL PANEL.

The performance is sometimes received by two or more microphones, and is fed into a mixing control panel where it is balanced before reaching the recording machine, to emphasise certain instruments. Correct placing of artists and microphones also ensures good balance.

Sometimes two or more microphones are used in different parts of the studio and fed into a mixing control panel (see Figure 4), for emphasising certain instruments.

Different sized studios are used for recording say, a piano, a dance band, or a large symphony orchestra.

Before a record can be taken, the recording expert has to place his artists and microphones in the best positions to ensure the desired effect. The greater the number of performers, the greater the problem of getting balance. This is achieved in due course, partly by the above means and partly by modifications in the electrical recording circuit.

Singers unused to recording are instructed in a few of the points of microphone technique, such as to draw away a little when producing very loud notes. One cannot help comparing this ideal state of affairs with the older methods, when recording rooms were comparatively small, and generally badly ventilated.

As all the sound vibrations had to make their way, unassisted, into the recording horn, the members of an orchestra were grouped in the oddest manner. Trombonists sat on raised seats, in order that the sounds made by their instruments should not be cut off by the heads of any vocalists. Some of the violins had horns fitted to carry the vibrations more directly to the recording horn. 'Effects' were grouped as near as possible to the recording horn, generally above it, and it is a fact that on one occasion, when a sheet of iron (the 'thunder') was suspended above the horn, the operator who was to strike it at the correct moment with a hammer, missed the sheet of iron and hit the vocalist on the head.

Those days are, happily, a thing of the past, and in a present-day session, all the preliminaries having been settled to the satisfaction of the recording expert, the actual recording can commence.

to be continued ...

USE

"His Masters Voice"

SPEED TESTER

*to see that your records
revolve at the correct speed*



FIGURE 5. PICTORIAL SURVEY OF THE STAGES THROUGH

How sound is stored up for reproduction is shown in the above illustration. Reading from left to right across both pages, we see in sequence the stages in the evolution of a gramophone record. From the studio the sound, carefully balanced at the control panel, reaches the recording machine



WHICH A GRAMOPHONE RECORD MUST PASS.

where the sound traces are cut into blank wax. These delicate traces are then transferred to a stronger material, electro-plated with copper, and backed with nickel. This matrix, from which numbers of copies can be taken, fits into the dies of the record press, and the glossy black finished disks emerge.

The Odyssey of Caroline Hatchard, *concluded* by Charles A. Hooey



Figure 1. Caroline Hatchard as 'Countess Lydia' with Walter Hyde as 'Baron Trenck' in the long-forgotten comic opera, *Baron Trenck*, performed at the Whitney Theatre in 1913. Photo courtesy of Ewen Langford.

Another alternative was to concentrate on oratorio. So popular, it would assuredly put bread on her table. She knew everyone liked her in the provinces, and singing oratorio with the many musical societies that flourished in that economically-sound area would be personally rewarding. She could entrain to an engagement one day, and return the next.

Ultimately, she rejected Italy as oratorio won out. As well, she likely had a number of engagements coming up, family considerations and the ugly war clouds that were darkening with each passing day. After she had thrown all her energies into oratorio singing, she soon found herself a master of oratorio presentation, so much so that fellow singers, even conductors, sought her guidance.

In the long run, there was a downside to this decision, for by concentrating her appearances in the provinces, she denied the musical hierarchy in London an opportunity to steep themselves in her art, and over time, in ignorance, they would erect a bias towards 'that provincial soprano'.

But she had made her move, she would live with the results. Her best singing emerged during countless *Messiahs*, and extended into Bach's *B Minor Mass* and *St. Matthew Passion*, Haydn's *Creation*, the Brahms *Requiem*, Mendelssohn's *Elijah* and *St. Paul*, Cowen's *The Rose Maiden*, Handel's *Israel in Egypt*, *Judas Maccabaeus*, *Samson*, *L'Allegro* and *Acis and Galatea*, the Mozart *Requiem* and *The Beggar's Opera*. Her fans in the provinces would benefit from most of this largesse.

Consider Hull. Although seen as a minor port of call, Hull threw open its arms in welcome when she sang in the *première* on 6th March 1914 of *Persephone* by local composer H. Ernest Nichol. The musical faithful appreciated her coming and soon came to love her as a person. Eager to return, she did so four times during the next ten years to sing *Messiahs*, *Elijah* and *Hiawatha*, always being greeted with delight.

Caroline always made sure they took summer holidays all could enjoy, usually visits to her sisters in Plymouth. In 1928, during a holiday in Christchurch, while strolling on a beach, Ewen let out a yelp! A thorn had pierced a foot. Mama calmly eased it out while comforting her troubled son. Peter, the older boy, had a vivid memory of a U-boat stranded on a beach at St. Leonard's. Papa it seems, would go off to golf or browse for used books, making it awkward for activity planners. Being a good-natured bloke, he would remain oblivious to all cries of annoyance.

Caroline's schedule was filled with a variety of concerts and music, even operatic, of different composers. In 1914, she sang the richly textured music of Samuel Coleridge-Taylor, both the best known, *Hiawatha*, and her personal favourite, *A Tale of Old Japan*. Sadly, the unfortunate composer did not witness her success. He died in 1912.

As England geared for war, she and her fellows were soon fanning the flames of patriotism. Once, invited to entertain wounded soldiers at Haymarket Theatre, she was urged 'to make the concert as high class as possible'. She might have mused, 'Why would I do otherwise?'

She caught up with old pal Radford in Haydn's *Creation* in Manchester on 5th November 1914, and again, a month later in Liverpool, for the English *Première* of Gabriel Priemé's *The Children's Crusade*. She delighted in the high-flying music of Alain, as Radford and John Harrison listened in awe. As for the audience, they struggled with the work's complexities, but agreed that overall it was enjoyable.

In Glasgow, the following December, she sang the Ninth Symphony of Beethoven with Dorothy Webster, Henry Brearley and William Hayle under conductor Emil Mlynarski. He proceeded 'to punch the Handelian stodginess out of his orchestra' and mould an experience that took 'the great song of universal brotherhood straight to the heart'. In this symphony, at some point, Caroline would hold the *finale's* high C in a single breath, achieving a wondrous effect.

She rejoined Beecham for *The Critic*, Stanford's musical treatment of the Sheridan comedy, when it was *premiered* at the Shaftesbury Theatre on 14th January 1916. The ultimate putdown of Italian opera, it was rich in comedy. Afterwards, Walter Sichel, an *aficionado* of the play, wrote to Caroline, 'Your Tilburina is infinitely the best – if I may say so – that I, whose memory goes far back, have ever seen, and you preserved so delicately (and demurely) the boundary-line between pathos and bathos. *Bravissima!*'

After her student *Faust* with Radford, she quickly said 'Yes!' when the Nottingham Sacred Music Society invited her to sing Margarita on 16th November 1916 in a performance they were staging for their famous native son.

Robert always liked to portray 'Old Meph.' She sang with 'a voice as beautiful and bright as it is supple and extended in range'.

Music of Sir Edward Elgar held special meaning. No stranger to *The Apostles* and *King Olaf*, it was *The Spirit of England* that meant most to her. Shortly after the complete work *premiered*, Caroline sang *The Spirit of England* during a Beecham 'Mostly Elgar' Concert in Manchester on 15th December 1917. As the Manchester Guardian's Langford noted: 'The superb singing of Miss Caroline Hatchard, both in the Elgar solos and in the famous aria *Che pur aspro*, from Mozart's *Il Seraglio*, would in itself make this evening memorable to all who had the good fortune to be present. We doubt whether there can be found anywhere in the world a voice and vocal manner so supremely natural, with a tone so full and yet with a tone so exquisitely soft and musical throughout the immense compass which the aria comprises'. She sang Elgar's *Spirit* throughout Britain during the next six or seven years.

Beecham, now a most deserving 'Sir Thomas', returned to Manchester on 9th March 1918, to conduct Mendelssohn's *Elijah* for his first time and he asked Caroline to sing. Afterwards he proudly inscribed her programme, 'To my charming friend Caroline Hatchard after my first *Elijah*'. The Manchester Guardian agreed it would best be remembered for the soprano's serenely beautiful singing.

Sir Thomas proceeded to Drury Lane to open his season of opera on 26th March with *Carmen*, bringing Caroline along to sing Micaela. Doris Woodall was the

gypsy, Webster Millar - Don José, and Herbert Langley was Escamillo. Julius Harrison conducted. Two nights later, she sang Micaela once more before the opera took to the road.

On the 18th March 1920, she went to Norwich to sing Dvořák's *Stabat Mater* with Dilys Jones, Gervase Elwes and Captain Herbert Heyner under the baton of Dr. Frank Bates, followed by a Good Friday *Elijah* in Edinburgh, with Margaret Balfour, Maurice d'Oisly and Heyner. By November, her life was even more hectic. She sang Eva in scenes from Wagner's *Meistersinger* with Frederick Ranalow, d'Oisly and Edith Clegg on the 16th in Sheffield and the next day in Nottingham. Next came Berlioz's *Damnation of Faust* on the 20th in Liverpool with Webster Millar, J.C. Brien and Lewys James, and five days later Brahms' *German Requiem*, with bass Joseph Farrington and the Halifax Choral Society.

On 4th March 1922 in Huddersfield, in Parry's *Judith*, she sang with a 'voice of very beautiful quality ... with fine spirit ... and phrasing her long solos impressively'.

In March 1924, Covent Garden decided to present Wagner's *Ring* for the first time since the war. Asked to reprise her rôles of 1908, Caroline became the lone returning member from that fabled production. Appropriately at this time, she was named a Fellow of the Royal Academy of Music, an honour she sincerely cherished.

The music of Dame Ethel Smyth began to acquire new meaning in 1925 when Caroline sang the *Mass in D*, both in London and Sheffield. Then on the 24th November 1928, at the Albert Hall, she

presented the *Mass in D* during a special gala concert to mark the accomplishments of women, which H.M. Queen Mary and the composer attended. Either Smyth or Malcolm Sargent conducted, or they may have shared responsibility.

Radio's arrival brought her new status as a pioneer. For her first time on air, on the 31st October 1924 with Peter Dawson and the City of Birmingham Police Band, her part encompassed *Je suis Titania* from *Mignon*, and songs by Tchaikovsky, Sullivan and Schubert. Her schedule called for two concerts, a *Messiah*, Cowen's *Water Lily* with Roy Henderson, Handel's *Samson* and *Israel in Egypt* - both with Margaret Balfour - and Sir Hubert Parry's *War and Peace*. On 6th April 1928, she visited Birmingham for the Bach *St. Matthew Passion* with Roy Henderson under Joseph Lewis. All the baritone could recall was the unfortunate conductor who had been gassed in the trenches and found he could only begin his concerts after a gut-wrenching cough. Seven concerts concluded her contract; during the final broadcast, she sang *The Swing* as a salute to Liza Lehmann. Seventeen times, she offered the finest in classical music for early radio listeners.

For her stage farewell she chose an early favourite, Coleridge-Taylor's *Scenes from Hiawatha*, which she then sang in Liverpool on the 7th November 1929, with Steuart Wilson, Joseph Farrington and the Welsh Choral Union.

She served as an adjudicator at music festivals in 1928; later, as vocal professor at the Royal Academy of Music, she became a valued resource. Her star

pupils were Helen Watts, Margaret John and John Fullard.

Helen Watts recalled those days: 'Her way of teaching was simply by example. She would rise in a stately manner from her chair beside the accompanist and show me how to breathe. She would then sing a phrase and I would be expected to copy it. This may seem an extraordinarily haphazard way of teaching but it proved ideal for a young voice, and when, three years later, she handed me on to another teacher of her choice, my voice had matured enough to accept the much more technical training I was then subjected to. Looking back, I realise I have much to be eternally grateful for in that Caroline provided me with such a gentle introduction to vocal technique. Anyway, she was such a lovely person and I was devoted to her.'

The late Roy Henderson had no trouble remembering his first encounter: '... as a lad of fourteen or fifteen, I attended a *Messiah* in Nottingham. Although my chief interest was in the bass Robert Radford, I distinctly remember the beauty of her voice and most certainly her looks. Later, as a young professional singer myself, I had the good fortune to sing with her in concert and found her a most charming colleague, without a vestige of affectation and quite lovely to look at. We sang together several times and it was always a special pleasure to me as well as the audience.'

In 1946, while assisting Winifred Radford to promote music of French composers, Caroline lost her soul-mate. Robert was enjoying his weekly golf game when he succumbed.

During World War II, a German bomb struck two doors away, badly rattling her

home. Twenty years later, she re-lived the nightmare when weakened ceiling plaster in her music room began to creak, leaving her scant time to escape before it became crashing down.

Part of Britain's musical fabric to the end, she made her final appearance on the 22nd June 1969 at a lecture on Beecham in the Crush Bar at Covent Garden. When her *Doll Song* record was played, she rose to take a final bow. She died in her eighty-eighth year on the 7th January 1970.

How could a singer of such vocal accomplishment be largely forgotten today? Roy Henderson offered a reason: 'Carrie was a very dear person besides being a really good singer. British singers never went abroad in her day; in fact, it wasn't until after the Second World War that they began to invade the continent, except for Eva Turner among the sopranos. There was always enough work at home with every little town and many chapels having choral societies.'

Ewen discussed his mother's records in his article¹ and included a discography. Of the twenty-one records, not one is available on CD, a regrettable situation that probably is due to her lack of international awareness plus the fact her records were all made by the acoustic process. This latter factor has not hindered others of lesser vocal attainment.

Acknowledgements.

I would like to thank Ewen Langford for opening his family archives, Tony Benson for his invaluable research, Norman Staveley, Hull's helpful music historian, Derek Johnston for the 1910 tour research and others mentioned in the text. Roy Henderson was simply tremendous in providing what he could remember about Caroline, as he did for Charles

Mott and Dennis Noble. Sadly, Roy died just as the resulting articles were beginning to reach print.

Sources include *The Musical Times*, *Musical Opinion* and many other periodicals of that period.

Footnote.

¹ See Ewen Langford: *My Mother, Aunts, Uncles, Friends and Colleagues*; HILLANDALE NEWS, no. 222, Summer 1998, pp.92-99.

[Please note that the audio-cassette mentioned in Ewen Langford's article as containing three of Caroline's recordings is no longer available – Ed.]

Caroline Hatchard at the Proms

As announced in daily programmes. The list does not reflect any last minute changes or encores, if any occurred. The conductor in every case was Henry J. Wood, 'Sir Henry' after he was knighted in 1911. All concerts were in Queen's Hall, London.

Note. Items marked * were recorded by Caroline Hatchard.

1. 7th September 1904 – CH:
The Magic Flute (Mozart): *Non paventar Orpheus with his lute* (Sullivan)*
2. 25th August 1905 – CH:
Don Giovanni (Mozart): *Non mi dir When you speak to me* (d'Hardelot)
The Swallows (Montague Phillips)
3. 5th September 1905 – CH:
Lo! Here the gentle lark ((Bishop)
When you speak to me (d'Hardelot)
The Swallows (Montague Phillips)
4. 8th September 1906 – CH:
Ernani (Verdi): *Emani involami**
As I came through the forest (E. Newton)
5. 11th September 1906 – CH:
The Magic Flute (Mozart): *Non paventar The merry maiden* (Leoni)
The old superb (Stanford)
Edward Gray (Sullivan)
6. 22nd August 1908 – CH:
La Traviata (Verdi): *Ah! fors' e lui A touch of night* (Lambert)
7. 23rd October 1908 – CH:
The Magic Flute (Mozart): *Non paventar*

- A bowl of roses* (R. Coningsby-Clarke)
A birthday song (R. Coningsby-Clarke)
8. 11th September 1909 – CH:
La Traviata (Verdi): *Ah! fors' e lui Deep in my heart a lute lay hid* (Florence Aylward)
The bird I love the best (Florence Aylward)
9. 20th August 1910 – CH:
La Traviata (Verdi): *Ah! fors' e lui A little house for you* (d'Hardelot)
10. 24th August 1910 – CH:
La Clemenza di Tito (Mozart): *Parto ma tu, ben mio*†
You brought me love (Guy d'Hardelot)
11. 18th August 1923 – CH:
Ch'io mi scordi di te (Mozart)
Love's a merchant (Molly Carew)
12. 28th August 1923 – CH:
Il Seraglio (Mozart): *Che pur aspro Sing, joyous bird* (Montague Phillips)
13. 5th October 1928 – CH (Broadcast):
Ch'io mi scordi di te (Mozart)
Closing doors (Arnold Bax)
Serenade (John Allden Carpenter)
The voices of children (Walter Rummell).

† *Parto ma tu, ben mio* from *La Clemenza di Tito* was 'well worth reviving. Its re-introduction is owing to the enterprise of Miss Caroline Hatchard.' (Morning Advertiser, 27th August 1910).

Caroline Hatchard's known performances of *Elijah*

As a student:

20th October 1904 – No details

26th October 1904 – 'Three Towns' (Plymouth); conductors – D & S Weekes; w. Gwladys Roberts, Albert Collings, Andrew Black.

1st January 1905 – 'Three Towns' (Plymouth); w. Gwladys Roberts, Albert Collings, Andrew Black.

Professional appearances:

5th March 1913, Bournemouth; w. Mildred Jones, Sam Hemsall, Thorpe Bates

31st March 1913, Barnstaple; w. May Peters, John Perry, Percy Heming

28th February 1914, Bristol; conductor, George Riseley; w. Phyllis Lett, Joseph Reed, and

Charles Knowles

14th March 1916, Bournemouth; conductor, Dan Godfrey; w. Edith Clegg, Alfred Heather, Thorpe Bates

9th March 1918, Manchester; conductor, Sir Thomas Beecham; w. Margaret Balfour, Walter Hyde, Norman Allin

18th April 1918, Norwich; conductor, Dr. Frank Bates; w. Jane Silvers, Albert E. Benson, David Brazell

Good Friday, 1920, Edinburgh; w. Margaret Balfour, Maurice d'Oisly, Herbert Heyner

16th March 1921, Hull; conductor, Greenhouse Allt; w. G. Heggs, John Booth, Herbert Brown

Singing on Sunday – an addendum

Singers of her era frequently entertained in private *salons*, at ballad concerts, benefits, special galas, orchestral revues, and sundry venues. At one event, Caroline became involved with a musical institution that dated back to 1855, and which prided itself on its record providing good music. '**Sunday Nights for the People**' was the familiar cry of the National Sunday League. Her initial outing on the 17th February 1907 began an association that led to nine further appearances during a span of ten years.

That first concert in Queen's Hall was to help the rising young violinist, Marie Hall. Others taking part were Mildred Jones, Harry Dearth, treble Master Gordon Travis, pianist Irene Scharrer, and Caroline's tenor partner, a relative newcomer as well, John McCormack. She is believed to have participated in the song cycle *Fairy Dreams* by Leoni. For her next, at Queen's Hall, on 27th September 1908, the tenor, Alfred Heather, joined her.

For appearances in 1911/12, she sang with Thomas Beecham and his Orchestra, usually at the Palladium. On 15th January 1911, she offered *The Bell Song* from *Lakme*, and the *Hindoo Song* by Bemberg. The day before

Christmas, with tenor Morgan Kingston, she again floated her lovely *Bell Song*.

For the concert on the 7th January 1912, she began with *Non mi dir* from *Don Giovanni* before launching into two segments from *The Tales of Hoffmann*, the familiar *Doll Song* followed by the Act III Trio. Caroline sang Antonia with her sister Isabel, whom Beecham had plucked from his chorus, as the Voice of her Mother and Harry Dearth as Dr. Miracle. On 25th February, she sang songs by Franz Liszt, *The Song of Mignon* and *Loreley*. Finally, on 24th March, she again turned to the beautiful *Bell Song* from *Lakme* to fill the Alhambra Theatre.

During the war she reappeared at the Palladium for three Grand Concerts, likely so named for the number of vocal participants. On 10th December 1916, to the accompaniment of the Royal Artillery String Band, led by E. C. Stretton, she led off with Bishop's *Lo! here the gentle lark*. On 7th January 1917, she surged into opera with *Emani involami* from Verdi's *Ernani*. More delicious opera in *Je suis Titania* from *Mignon* followed on 11th February. It spelled *finis* to her days with the National Sunday League.

We Also Have Our Own Records, part 16

'Fairy' to 'Full Gospel Publishing House'

by Frank Andrews



Figure 1. THE FAIRY record label.

THE FAIRY. This was a 5½" diameter disc of which, I believe, only eleven different discs were issued. They were stencilled discs made by J. E. Hough, Ltd. at the Edison Bell Works and made use of the matrices employed to make that company's small discs styled 'THE BELL'. Unlike THE BELL discs, THE FAIRY discs were not advertised and so one wonders for whom the records were made?

A most likely contender is for that business which sold the hand-operated 'The Fairy Melodious Gramophones'. THE FAIRY records began their numbering at 350, whereas THE BELLS's numbering had begun at 250. The paper envelopes in which the discs were sold named them as FAIRY RECORDS, in

contrast to just THE FAIRY, printed on the lilac and blue labels.

The whole repertoire, unlike that of THE BELLS, was suitable only for children. They were all from THE BELL issues of 1922, but when they became available as THE FAIRY and for how long they remained available I cannot say.

'The Fairyphone' was a registered trade mark of the German Polyphonwerke A.-G. of Berlin, applied for in England in March 1922 and which only became registered in January 1923, a long delay prior to registration. I think it highly unlikely that James E. Hough Ltd. would press THE FAIRY discs for a German business. So could the delay in the trade mark registration have been due to 'interference' by the proprietors of 'The Fairy Melodious Gramophone'?

FAMOUS RECORD. In September 1912, Blum & Co. of 220 Old Street, London, EC, applied for this disc's label to be registered as a trade mark, with its logo of a crowned head within a wreath or garland, held by two hands. Registration followed in January 1913.

The labels, at first, were green and printed in gold, especially all those which were pressed in Germany. The London factors, Lugton & Co. Ltd., who were down the road at 150 Old Street, were the appointed agents and

wholesalers of the FAMOUS RECORDS, with Blum & Co. Ltd. never advertising or acknowledging that the discs were one of its own labels.



Figure 2. The FAMOUS RECORD label.

The first pressings of FAMOUS RECORDS were from Blum & Co.'s English recorded matrices held in Germany, where they were primarily used to press Blum's VICTORY GRAMOPHONE RECORDS, some of which had pressed the still earlier STELLA GRAMOPHONE RECORDS, of 1912, a label which had infringed a Pathé registered trade mark.

In May 1913, Blum & Co. introduced its second series of DIPLOMA RECORDS, and terminated the VICTORY RECORDS in doing so. The FAMOUS RECORDS continued to be pressed from the Blum matrices, then in use for DIPLOMA RECORDS, and continued to do so, even after the war had broken out with Germany. By then, the manufacture of Blum's records had already begun to be undertaken by The Disc Record Co. Ltd. at its Rosslyn Crescent Works in Harrow, Middlesex.

FAMOUS RECORDS catalogue numbers began at no. 1, and my highest known is

no. 442, which was an issue of c. October 1914. One known Lugton's list of the latest FAMOUS RECORDS began with no. 189, first available in June 1913, revealing that 188 discs had been on offer since, say, January 1913, when the label was registered. Blum's matrix numbers appear to have begun at 1000 (1001 is known) and on many labels, the numbers were often prefixed with either a bracket-enclosed '7' or an '8', thus – '(7)' or '(8)', the significance of which is not known. Some FAMOUS RECORD labels before their demise were pressed with purple and gold labels, the colours similar to the PELICAN RECORDS.

Blum & Co. Ltd. were already in difficulties when the war broke out and soon went into liquidation in 1915. All the company's trade marks were transferred to the London Branch of the USA's Columbia Graphophone Company, including the FAMOUS RECORD mark. This was taken over by the new Columbia Graphophone Co. Ltd. of Britain in 1917, with that company renewing the mark in September 1926.

I have no idea to what use Columbia employed this mark from 1915 onwards.

FESTIVAL RECORD CLUB had a line of discs which I have not researched. Were they of both the 10" and 12" sizes? They were the property of the Festival Record Club, at 174 Uxbridge Road, Shepherd's Bush, London, W.12. I am told that the label was pale blue, having a logo of a White Dove of Peace, which holds a Union Jack by its Beak.

Providentially, a date is given on the label of disc FRC.8, which states 'Bucharest 1953 Albanian Concert'. Side one's details are unknown. Side two was

performed by an Albanian Youth Choir but I do not have the title. Around the edge of the label is the legend 'Copyright – Unauthorised Performance Forbidden'. Further information gratefully received.



Figure 3. The FESTIVAL RECORD label.

FILMS OF TODAY. I am indebted to member Jim Hayes for the information concerning these discs, as he led me to an article about them, published in the *GRAMOPHONE* for November 1935, in which it was stated that the *FILMS OF TODAY* records had already been the subject of a demonstration to Gentlemen of the Press on 3rd October. They were to be sold at 1s 6d. each and made and distributed by The Decca Record Co. Ltd.

This new series of gramophone records were stated to be the brainchild of a Mr. Noel Wood Smith, a London journalist and film critic, who had an associate in a Mr. Mervyn McPherson.

Those two gentlemen had gained permission from several film companies

to have gramophone records made from the most notable performances in films which had been on general release. The excerpts were to be accompanied on the discs with brief commentaries appertaining thereto.

The plan was to offer four discs per month, starting in November 1935. And that appears to be all that is known! I have never come across any examples of these discs, one of which, at the least, must have been pressed for a demonstration to have been undertaken. Any further information and a description of the label would be welcome. Are any mentioned in the Decca recording files?



Figure 4. THE FLAG RECORD label.

THE FLAG RECORD. The 10" size was printed in the blue on gold colours, as found on the labels of the source of their matrices, the BEKA GRAND RECORDS. The 12" discs, derived from BEKA MEISTER RECORDS, bore lilac and gold labels. The logo on the labels' upper halves show an angled flag pole flying a

representation of the Union Jack, but using only the labels' colours.

The numbering of the records was exactly the same as the BEKA GRAND and BEKA MEISTER RECORDS, from which they were stencilled. Where necessary, alterations were made to artists' credits to suit the label style, thus the Beka London Orchestra became the Flag London Orchestra.

There was a catalogue number series running from no. 1 or 10 to, at least, no. 506. There was no application for a registration of the label as a trade mark in England, but there was in Germany, by Beka Record A.-G. It was submitted in December 1911, and granted in April 1912.

In England, Beka Records never advertised that they owned such a record at all, so one is led to the conclusion that a concessionaire was involved. That would probably have been another tallyman outfit for which Beka was well-known as a supplier, having recently withdrawn from supplying JOHN BULL RECORDS to the English Record Co. Ltd. in the summer of 1911. THE FLAG RECORDS would have been the fourth tallyman label to have been supplied with pressings by Beka Records, if such was the case here.

As seen on many BEKA GRAND RECORDS, the legend at the bottom of THE FLAG RECORD labels reads '*Recorded in England - Reproduced in Prussia*'.

An example was the record of A. Macbeth's *Intermezzo - Forget-Me-Not*, played by The Flag London Orchestra, actually the Beka London Orchestra under Beka Records' musical director and conductor, Mr. Julien Jones. This

was one side of no. 27, but it had first been issued in July 1909 under its BEKA single-side and matrix number of 40557.

fmp TECHNIDISC. These were recorded as instructional records for the teaching and playing of musical instruments. They were made by The Decca Record Co. Ltd. for 'Fanfare Musical Publications' of 31 Whitcomb Street, London, WC2. The recordings were the copyright of Fanfare Musical Publications. One five-record set was issued in, or by June 1949, numbered TD.101 to TD.105. They were 10" diameter discs, costing 6s 6d. each. Their labels were black with gold printing.

fmp TECHNIDISCS were included in a 14-page catalogue of minor labels issued by, and were already available from Farley Radio Services Ltd. in February 1951.

There was a matrix number of BSP.5 on side A of TD.101, but that is all I know about this particular label.

FORTUNE RECORDS - BEST FOR-TUNES. These were 10" diameter discs with black labels printed in gold. Above the spindle hole the label depicted an elephant standing on a disc record which was upon the turntable of an open-top Regent model table gramophone.

FORTUNE RECORDS were stencilled discs and were advertised by the Regent Fittings Company of 120 Old Street, London, EC., which was one of the trading names of Leon Leibowich.

I have discovered that the discs were already on sale in England by September 1915, fourteen months into the period of the Great War. Needless to say, the discs could only be of British manufacture, which is what the labels state.

The FORTUNE RECORD was the latest label to augment Leibowich's other styles, selling as BESTTONE, PICKOFALL and PLAYWELL REGENT RECORDS.



Figure 5. The FORTUNE RECORD label.

In October 1915, a 32-page catalogue was announced embracing all his four labels and claiming to encompass from 500 to 600 titles. The following catalogue of January 1916 comprised 34 pages.

Judging by the initial releases of the FORTUNE RECORDS there were three numbering divisions to the repertoires in the catalogue. The numbers in the 1800 series were of ballads and concert recital type songs. A 1900 series were of comic and humorous songs, whilst the 2000 series were of instrumental combinations and soloists. But this arrangement was never strictly adhered to.

The records were pressed from The Sound Recording Company's matrices in the Crystalate Manufacturing Company's works in Golden Green, near Tonbridge, Kent. The matrices were those which were in general use for the GRAMMAVOX RECORDS and the POPULAR RECORDS.

All FORTUNE RECORDS artists' credits were pseudonymous.

The records were still included in Leibowich's stock of 100,000 discs, as at November 1916, but he sold them off, closing down his business to enable him to join the armed forces to 'do his bit' for the country.

An example was Daisy McGeoch's *Two Eyes of Grey*, as recorded by Mr. Norman Williams, bass, on GRAMMAVOX RECORD D.46, later issued as POPULAR RECORD, P.4, but on FORTUNE RECORD 1809, the artist credit was J. Rowland. This was issued in September 1915.



Figure 6. The FOYLOPHONE LANGUAGE RECORDS label.

FOYLOPHONE LANGUAGE RECORDS.

There were thirteen 12" discs in the French Language Course published by Foylophone, a sub-section of Foyle's Music Company, of 119 Charing Cross Road, London, WC2, itself a division of Messrs. Foyles Ltd., the well-known London books and second-hand books sellers. This business had for some time,

already been catering for gramophone record buyers, when in July 1927, a competition was organised relating to the quality of Foyle's services to 'Gramophone Lovers'.

In the October 15th, 1927 edition of THE MUSIC SELLER, Foylophone advertised this new French Language Learning Course, from records which had been recorded by Columbia International Ltd.'s Parlophone Co. Ltd., of City Road, London, EC.

All the recordings had been taken during 1927, the 'WEX'-prefixed matrix numbers conforming to the series used for the standard 12", London recorded, PARLOPHONE discs. PARLOPHONE's 10" discs used the same number series but with their matrices prefixed 'WE'

The language course recordings were undertaken under the supervision and direction of L. M. Brandin, the Professor of French at London University. His was the only credit to appear on the labels.

The labels on the discs were plum-red coloured, with both gold and black printing, the label's name in black on an ornate golden cartouche. The numbers of the 26 lessons appeared framed at the bottom of the labels. There were no other numbers on the labels, but in the label surrounds, besides the Parlophone matrix numbers, the lesson numbers, 'L.1' to 'L.26', were additionally embossed 'in the wax'.

An accompanying text book disclosed the subject of each lesson – there was nothing on the labels to indicate the subject of each lesson thereon.

At some juncture, the Parlophone Company itself issued this set of records, which it numbered PXO.1000 to

PXO.1012, in one of its PARLOPHONE – ODEON series.

FRANCIS, DAY & HUNTER, LTD. This publisher of music scores had its own label called MOOD MUSIC, which will be included under the labels beginning with 'M', but I have a 10" vinyl disc with a plain white label, which is a FRANCIS, DAY & HUNTER disc. This is revealed by its matrices, with their 'FDH.CTP' prefixes to '14279' and '14282'. They also reveal this as an E.M.I. Ltd. product.

I believe that supplying the music publishers with their own MOOD MUSIC discs began c.1947, but I have no idea as to when my plain, white label copy became available.

Matrix no. FDH.CTP 14282 comprised an unknown, bright and brisk orchestral march. This is a typical example, illustrating the *raison d'être* for the company's catalogue of recordings – supplying the entertainment industry with music suitable for all productions and occasions.

The Freemasons Hospital & Nursing Home. This was not the label name, for it did not have one! The disc was made for charitable purposes by the Crystalate Gramophone Record Manufacturing Co. Ltd. for sale to the public, but with all profits going to the establishment mentioned on the label.

As there are no observable matrix numbers on the discs I cannot date it, except that it cannot be earlier than 1928 as the manufacturing company was not founded until 1928, when it took over the former Crystalate Manufacturing Co. Ltd.'s business.

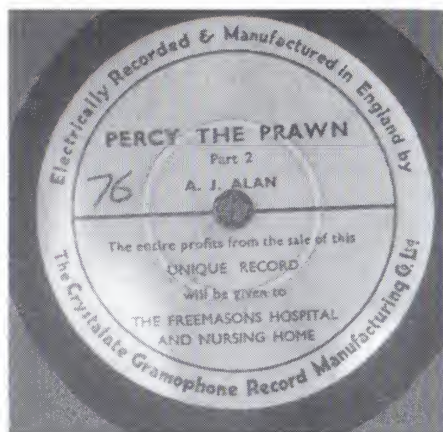


Figure 7. The fund-raising record issued for The Freemasons Hospital and Nursing Home.

The Freemasons had already been proposing to establish a nursing home for its membership before the Great War began in 1914, but the war caused them to establish The Freemasons War Hospital in the Fulham Road, Lodnon, SW. After, the war, the hospital was converted into the Freemasons Hospital & Nursing Home.

The two-part recording of *Percy the Prawn* was read by A. J. Allen, which was the *nom-de-plume* of a regular BBC radio broadcaster who had won great popular acclaim from listeners, many of whom were always demanding to know who was the mystery man that they listened to.

J. Allen actually recorded the piece again, for Columbia, on 22nd April 1933. This was issued on REGAL ZONOPHONE MR.1118, and was available until January 1940. I trust that the Crystalate recording preceded that issue. The discs had a white label, printed black, the title and artist being placed in the upper halves of the labels, for a change!

FRENCH MADE EASY. On 10" discs with royal blue and gold labels, this was a language course sponsored by the DAILY EXPRESS newspaper. The course itself was devised by Dr. W. G. Hartog, MA, and the set of recordings was produced by The Linguaphone Institute, of 24-27 High Holborn, London, WC1.

Hartog himself spoke on some of the discs, but the burden of recording the lessons fell to a Monsieur Maurice Thiery.

I know not when those recordings were made available nor who did the pressing.



Figure 8. The record label of the Daily Express' FRENCH MADE EASY series.

The FULL GOSPEL PUBLISHING HOUSE. These were 10" discs. I am again indebted to our member Jim Hayes for informing me of this label. Printed on the label, which was light purple in colour and printed in a darker shade, were 'The Full Gospel Publishing House, 199 Ambleside Drive, Southend-on-Sea' and 'Full Gospel Testimony'. The word 'Copyright' was also printed.

FULL GOSPEL RECORDS no. 1, with matrix CP.275 had *The Sunlight of his*

Love sung by Fred Squire, with L. Trezies as an accompanying pianist. The side was described as a 'vocal solo'.

The reverse matrix, CP.276, had a vocal duet, *Saviour and Friend.*, sung by D. Squire and Fred Squire, with the same pianist. Both songs were described as coming from Fred's own 'Full Gospel Melodies'. On the strength of the 'CP'-prefixed matrices, employed for private recordings, Jim and I agree that the

recordings were undertaken by the Crystalate Gramophone Record Manufacturing Co. Ltd., and were recorded c.1934/5. With the later absorption of the Crystalate business by The Decca Record Co. Ltd., the 'CP' prefixes were continued in use into the 1950s, by which time Decca's Long Playing records catalogue was well-established.

to be continued ...

An 'Imperial' Catalogue - *reprint*



continued ...

Accordion Solos.

- ## Banio Solos:

- # Bells.

- ## Celeste Pipe Organ Solos.

- ## Concertina Solos.

- ## Cornet Solos.

- ## Dances.

- Fox Trot.

- 1384—BAGHDAD—(Tropical Palms) ... Fox Trot.
1590—BARCELONA—(On the Midnight Special) ... One Step.

- | | |
|--|-----------|
| 1653—BLACK BOTTOM—(I wonder what's become of Joe) | Fox Trot. |
| 1653—BLUE BONNET—(Bye Bye Blackbird) | Fox Trot. |

- | | One Step. | Fox Trot. |
|---|-----------|-----------|
| 1611—BOBADILLA—(Valentiné) | | ... |
| 1533—BROWN EYES, WHY ARE YOU BLUE?—
(The Kinky Kids' Parade) | | ... |

- Serial Nos. CHINESE MOON—(When it's June Down There)
1612 CROSS MY HEART, MOTHER, I LOVE YOU
—(That Certain Party)
1555 CLAP HANDS! HERE COMES CHARLIE—
(I'm Kneep Deep in Daises)
1477 COLLEGIATE—(Charleston)
1395 DRIFTWOOD—(Mandaly)
1384 ENGLISH MEDLEY—(Nautical Medley)
1602 FIVE FOOT TWO, EYES OF BLUE—(Just a
Gorgeous Girl)
1624 GOVERNMENT, I'LL SEE YOU IN THE
MORNING—(Sally Ann)
1674 HI-DIDDLE-DIDDLE—(While the Sahara
Sleeps)
1599 HONEYBUNCH—(Let's grow old Together)
1601 HORSES—(Thanks for the Buggy Ride)
1249 HOUSE OF DAVID BLUES—(Song of the
Volga Boatman)
1641 I'D CLIMB THE HIGHEST MOUNTAIN—
(Only you and lonely Me)
1628 I'M LONELY WITHOUT YOU—(That Girl
Over There)
1557 I'M SITTING ON TOP OF THE WORLD—
(My Baby is tonight)
1632 IN A LITTLE GEDDY—(Tonight Baby)
1615 I NEVER SEE MAGGIE ALONE—(Moonlight
on the Gangs)
1614 IN MY GONDOLA—(Lonesome and Sorry)
1569 IN THE GLOAMING OF WYOMING
(Valencia (Dance d'Espagne) (One Step))
1635 IN THE MIDDLE OF THE NIGHT—(Sleepy
Head)
1671 I WISH I HAD MY OLD GIRL BACK AGAIN
(Whispering Trees)
1479 KASABA—(Temple Bells)
1676 KATY—(Get Back about My Sweetie)
1113 KISS IN THE PARK (Waltz)—(Farade of the
Wooden Soldiers)
1504 LA PALOMA (Tango)—(Marchita)
1503 LA ROSITA (Tango)—(Spain)
1625 LOOKING FOR A BOY—(That Certain Feeling)
1578 LOVE BOUND—(Oh, Lady, be Good)
1461 ME TOO, HO! HO! HA! HA!—(When the
Red Robin comes Bobbin' along)
1383 MELLOW MOON—(Red Moon)
1323 MEMORY LANE—(Nightingale)
1552 MOONLIGHT AND ROSES—(The More I see
of Mary Seymour, the more I want to see)
1630 MY RUSH HOME, SAY, HOW'S HOME—(Away)
1504 NORMANDY (Ballad)—(How's Home) (Speak
Easy)
1380 NURSERY RHYMES MEDLEY (Union Jack
Medley)
1640 OLD AIRS MEDLEY, Part I—(Old Airs Medley,
Part II)
1554 PAL OF MY CRADLE DAYS—(The Prisoner's
Song)

- Serial Nos.
- 1570—PICADOR—(The Tin Can Fusiliers) ... One Step.
1673—PICARDY—(Rosie Postie's) ... Fox Trot.
1420—SHOW ME THE WAY TO GO HOME—(Oh! Darling! Do Say Yes) ... Fox Trot.
1627—SO, IS YOUR OLD LADY—(What Good is Good Morning?) ... Fox Trot.
1542—SOMETIME—(Dreamer of Dreams) ... Waltz.
1580—STACK OF BAPLEY—(Highland Fling) ... Fox Trot.
1654—TAKE HER THE LONGEST WAY ROUND—(When It's Twilight on Missouri) ... One Step.
1652—THAT NIGHT IN ARABY—(In a little garden) ... Fox Trot.
1687—THE MORE WE ARE TOGETHER—(Everything will happen for the Best) ... Fox Trot.
1307—THE "SAVOY" SCOTTISH MEDLEY—(The Savoy American Medley) ... One Step.
1346—WELSH MEDLEY—(Irish Medley) ... One Step.
1556—WILDFLOWER—(Bambalina) ... Fox Trot.
1593—WHO LOVED YOU BEST?—(You've got those Wanna go Back again Blues) ... Fox Trot.
- Descriptive.**
- 1643—CRICKET—(Football!) ...
1513—KIDDIES' DANCE (Christmas Morning)—(Kiddies' Patrol) (Christmas Eve) ...
834—POST HORN GALLOP—(The Jolly Coppersmith) ...
995—THE ENTHUSIAST AT FOOTBALL MATCH—(The Girlie Wanting a Honeymoon) ...
822—VOYAGE ON A TROOPSHIP (A)—(Voyage on a Troopship (B)).
- Flute and Piccolo Solos.**
- 952—LE CYGNE—(Ave Maria) ...
951—THE KEEL ROW (with variations)—(The Comet).
- Hawaiian Guitar Solos.**
- 1134—1, 2, 3, 4—(Ka-Lu-A) ... Waltz.
1401—CIRIBIRIBI—(Dreamy Hawaila) ...
1688—DREAMY SWANEE LULLABY—(Sun-Kist Hawaila).
1923—HAWAIIAN TWILIGHT—(My old Hawaiian Home).
1546—LA GOLONDRINA—(Downy Waters).
1356—MARCHETA—(Forget-me-Not).
1206—MY OLD KENTUCKY HOME (Medley)—(Sweet Hawaiian Girl of Mine).
1167—OLD BLACK JOE—(Annie Laurie) (introducing "Mocking Bird").
1207—RIO NIGHTS (Waltz)—(La Paloma).
1188—THE WEARING OF THE GREEN—(Come Back to Erin).
- Laughing Songs.**
- 1126—THE FUNNY LITTLE MAN I KNOW—(Whistling Coster Boy).
1189—THE LAUGHING RECORD—(Mocking Bird).
- Military Bands.**
- Serial Nos.
- 1388—ARABIAN MARCH—(Brilliant March) ... March.
820—BAVARDA—(Old Comrades) ... March.
1603—BLAZE AWAY—(The Bullfighters) ... March.
895—COLONEL BOCEY—(Washington Grays) ...
1288—CZARDAS—(Three Blind Mice) ...
1510—DOMINION OF CANADA MARCH—(Melody of Peace).
1596—FAUST—(Tannhauser) ...
1669—GIJOSO—(Pomposo) ...
1313—IN A MONASTERY GARDEN—(I passed by 1312—In your window) ...
1312—IN YOUR WINDOW—(Chevalier March) ... Selection.
853—IRISH JIG—(Irish Jigs (1)) ... March.
1595—KING COTTON—(Pomp and Circumstance) ... March.
877—LORRAINE—(Robbing March) ...
1389—MACGREGOR'S WEDDING—(The Laughing Trombones) ...
1023—MARCHE LORRAINE—(Un peu d'amour) ... March.
833—MERRY WIVES OF WINDSOR—(Ride of the Valkyries) ... Overture.
1073—MORNING, NOON AND NIGHT (Part I)—(Morning, Noon and Night (Part II)) ...
855—MR. THOMAS CAT—(Down South) ... Two Step.
938—OVERTURE 1812 (Part I)—(Overture 1812 (Part II)) ...
965—PASSING OF SALOME (Waltz)—(La Bohème Selection).
1020—POET AND PEASANT (Part I)—(Poet and Peasant (Part II)) ... Overture.
1070—PILGRIM—(March Militaire (Op. 51)) ...
1511—REGIMENTAL MARCHES, No. 1—(Regimental Marches, No. 2) ...
1072—RIENZI (Part I)—(Rienzi (Part II)) ...
1022—SAMBRE ET MEUSE (March)—(Weymouth Chimes (Selection)) ...
1071—SCENES PITTORESQUES (No. 1)—(Scenes Pittoresques (No. 2)) ...
1289—SLAVONIC RHAPSODY—(Part I)—(Slavonic Rhapsody (Part II)) ...
1298—STEADFAST AND TRUE—(Washington Grays) ... March.
1289—TANCREDI (Overture)—(Garthowen (March)) ...
1019—THE NEW COLONIAL MARCH—(Les Cloches de St. Malo).
875—THE GREAT LITTLE ARMY—(On to Victory)
871—THE PELICANS PARADE—(The Porcupine Parade) ...
856—THE POLICEMAN'S HOLIDAY (Two Step)—(Post Horn Galop) ... One Step.
1021—THE SPRINGTIME OF LOVE (Valse)—(The Guards' Parade (March)) ...
876—THE STARS AND STRIPES FOR EVER—(The Voice of the Guns) ...
1604—THE WEE MACGREGOR (Highland Patrol)—(Valse Septembre) ...
1024—WILLIAM TELL (Part III, The Calm)—(William Tell (Part IV, Finale)) ...
1025—WILLIAM TELL (Part I, Dawn)—(William Tell (Part II, the Storm)) ...
837—WITH SWORD AND LANCE—(The Contest)

Let's Listen Again, no. 3

by Phil Bennett

Who played what, where and when is the essential fun of record collecting. Whether cornet or trumpet is just one subject that has pre-occupied a lot of jazz record collectors for many years. While the broader and mellower tones of a short cornet as played by military and brass band musicians can normally be easily distinguished from the more brilliant tones of the trumpet, nevertheless the two instruments are still often confused. For instance, Nick LaRocca, the leader of the Original Dixieland Jazz Band, played cornet on all their early recordings up to and including those made in London in April 1920, but on returning to New York in the July of that year, he invested in a new trumpet as his cornet was quite literally worn out (see Harry Brun's excellent book, 'The Story of the Original Dixieland Jazz Band').

If the book is not enough evidence, then photographs taken of the band in the early 1920s show LaRocca holding a trumpet and the mid-thirties film 'March of Time', which featured the ODJB actually shows LaRocca playing a trumpet. Why, oh why, then, do discographers, jazz record liner note writers and radio presenters persist in saying that he played cornet on all his recordings?

Another jazz personality who switched to trumpet earlier than the standard works of reference state, was Louis Armstrong. Discographies, such as Brian Rust's 'Jazz Records 1897-1942', show Louis as playing cornet on all the Hot Five and Hot Seven discs made prior to 1928.

Aural evidence strongly contra-indicates this, and one of the official publicity photographs of the original Hot Five group actually shows Armstrong with a trumpet! It is my contention that on all the discs recorded by these two groups in 1927, Louis plays trumpet, and apart from the soundtrack for the film 'New Orleans', made in 1946, he did not record on the cornet again.

My cornet-v.-trumpet investigations made me listen again to many other classic jazz recordings, such as the 1926 recordings that Jelly Roll Morton's Red Hot Peppers made for Victor. The instrument played by George Mitchell on these recordings sounds like a trumpet but the official Victor files list it as a cornet. However, the band publicity photograph shows Mitchell holding what appears to be a trumpet. Perhaps it is a trumpet cornet (also known as a long cornet), an instrument favoured by other musicians of the time. Has anybody else got any ideas about this?

One early and relatively obscure jazz group that commanded my attention for one of my 'listen again record sessions' is Hitch's Happy Harmonists. It was to their first two sessions that I paid special attention as the normally listed personnel and instrumentation would appear to be incorrect. Fortunately, a photograph exists of the band at their first Gennett session on September 19th, 1923, and this shows a seven-piece group rather than the eight-piece hitherto listed in 'Jazz Records', with Fred Rollison clearly playing trumpet rather than cornet as has

previously been shown. The photograph shows Arnold Habbe on C-melody saxophone and clarinet, with banjoist Maurice May also doubling on clarinet (a second clarinet is clearly visible in front of May). Neither Harry Wright nor Myron 'Rookie' Neal is present. From the aural evidence, the second session some five months later is by the same group, but the subsequent sessions in 1925 are by a somewhat altered personnel and instrumentation.

These later sessions are by a group endeavouring to imitate the Wolverine Orchestra, which of course, featured Bix Beiderbecke and the instrumentation reflects this. Rollison had switched to cornet, the trombone had been dropped, Habbe was playing banjo, May was on tenor saxophone, Harry Wright was on clarinet, and Haskell Simpson was on sousaphone, replacing Dewey Neal on bass saxophone. This personnel is as shown on the sleeve note to the Retrieval album, and is based on a photograph sent to the noted record collector, John R. T. Davies by the bandleader, Curtis Hitch, and published in STORYVILLE in 1970.

To end with, here are a couple of observations on the New Orleans Rhythm Kings 1922 Gennett sessions – issued as being by the 'Friars Society Orchestra'. All the discographies and jazz histories list Steve Brown as the string bass player and, indeed Brown did play bass with this group for a while. However, while Brown is shown on at least one publicity photograph, Arnold Loyacano is shown as the string bass player on another photograph. It is Loyacano who in fact played on the recordings and in an interview with Orrin Keepnews and Bill Grauer, Jr. of

Riverside Records some 45 years ago, Mr. Loyacano confirmed his presence on these discs, recalling both the weather in Richmond, Indiana at the time ('very warm') and the fact that he met the girl who later became his wife while he was there! However, the identity of the bass player on these recordings is fairly academic as the instrument is, as might be expected on records made by a primitive acoustic process, totally inaudible.

Finally, I have been listening to these 1922 sessions yet again, this time using high quality transfers from good quality copies of the original pressings and I have noticed that one of the musicians can be heard tapping his foot in the background. This is particularly noticeable in the solo 'hot breaks' during the faster numbers. Has anybody got any ideas as to the identity of this mysterious phantom foot-tapper? He cannot be heard on any of the 78 rpm issues.

ADVERTISEMENT

Phonograph Society of South Australia

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction, and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): New Zealand, Asia & South Pacific, \$28; Rest of the World, \$32. We take VISA and MASTERCARD. Write to:

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E-mail: [REDACTED] >

Edison Bell Ltd., London and HUNTINGDON

by Paul Collenette

Have you noticed the 'London and Huntingdon' caption on your red label Winner records?

Well, I've often wondered about the Huntingdon connexion. Why Huntingdon? Edison Bell were firmly established in Glengall Road, Peckham, south east London.

In the early 1920s, Edison Bell began making components for the burgeoning radio industry (having had some practice in military supply during the war). They needed more factory space, and had outgrown their plant at Peckham. In their words 'A factory, hitherto used for the making of aeroplanes, and later of clocks and gramophones, was secured at Huntingdon. This newly acquired factory, which stands on a floor space of 3.5 acres, was taken possession of early in the present year.' (1924).

Quite why Huntingdon, probably we shall never know. An alert estate agent, who found it available at just the right time? Industrial space, rates and labour costs in this agricultural area would have been much cheaper than in London. Coal, which the factory would have needed in abundance, would have been cheaper, too (nearer to the coalfields). And being next to the LNER, a private siding (not possible at Peckham) could have meant cheaper transport of goods.

So, when Edison Bell moved part of their manufacturing to Huntingdon in 1924, it must have been a godsend to the town,

for the employment created. Huntingdon was a small market town with not much industry, and its main economy – agriculture – was in depression. While Edison Bell had been the largest record manufacturer (of cylinders) in the 1900s, by the 1920s they trailed behind HMV and Columbia, but could still hold their own against Vocalion, Crystalate and Parlophone. So they were still a significant force. The new factory must have been set up with high hopes as it started pressing records and assembling Discaphones, Handephons, etc.

Sadly, the enterprise turned out to be short-lived. Edison Bell, like all record manufacturers, were badly hit by the depression of the early 1930s. The label was sold to band leader Howard Flynn in 1933, and the rest of the company to Decca. The new owners, of course, had their own plant, so Decca closed the Huntingdon works in 1935. The record presses went to Great Scott records in Scotland.

Nevertheless, I was keen to find the site and see if anything remained. My first call in Huntingdon was the public library, where they were most helpful, and produced a Kelly's Directory of 1930. Yes, there was Edison Bell in Dryden's Walk. Then, to a computer-generated modern map – and, deep joy, Dryden's Walk was still there. And soon, so was I. There was this large complex of industrial buildings, occupied by the

there. More research is needed, though, into this obscure byway of gramophonalia.

My thanks are due to Joe Moore, Andrew Fulton, and the Cambridgeshire County Record Office for their help and information.



Figure 1. Sketch map of Huntingdon, showing the location of the Edison Bell works, alongside the East Coast Main Railway Line.



Figure 2. One of the nondescript industrial buildings at the Edison Bell works site. Photo taken facing northwest from Handcroft Lane.

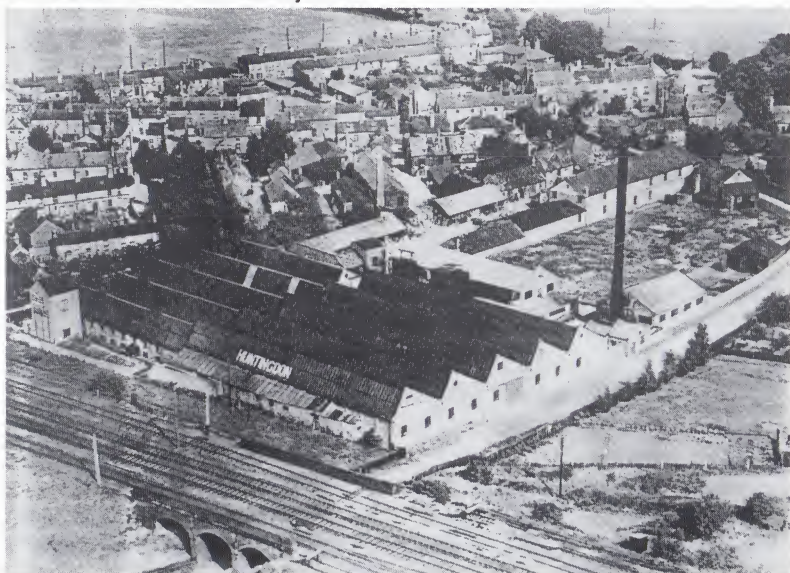


Figure 3. Looking north-east over the industrial area at Handcroft Lane and Dryden's Walk in Huntingdon, believed to be the location of the Edison Bell works, between 1924 and the early 1930s. Photo from *The Book of Huntingdon*, by Christopher Dunn (publ. Barracuda Books, 1977)

CD and Book Review

'Round the Town'

Following Grandfather's Footsteps – A Night at the London Music Halls

[The Review of this set published here in the Winter 2000/2001 issue, no. 232, consisted of the wrong text. The review is being republished now, with the Editors' apologies for whatever part they may have played in the error – Ed.]

This is our reward for years researching the vaults of London's Colindale Library, and a youth diligently misspent gaining a second-to-none knowledge of the British Music Hall – a beautiful set which promises us an evening's tour of the Capital's great music halls (the lavishly illustrated, full colour accompanying book re-evoking the major theatres and their artists is itself a work of art) but which, with more top-liners per disc than you might ever have seen in a year, almost a century later provides more like six good nights' CD listening.

Well-known to collectors of Music Hall and comic songs on record, Tony Barker has produced his own unique magazine MUSIC HALL ON RECORD for more than two decades, striving tirelessly (*via* biographies and discographies) to preserve the memory of artists, now only half-remembered, who before and after the turn of the 20th century were household names in British entertainment.

This sort of work has variously been done previously to perpetuate the great names of opera's bygone traditions, but surely nothing as authoritative – or as entertaining – as this monumental survey has yet been achieved on behalf of the British Music Hall, whose last vestiges – barring such sterling work – now

hover on the brink of oblivion. Those masterly coster comedians, Harry Champion, Gus Elen and Harry Ford, also Dan Leno, Little Tich, Fragon, Lashwood, Wilkie Bard and the impeccable G. H. Elliott – not to mention Coborn, Stratton, Formby Snr. or the ladies Vesta Victoria, Victoria Monks and Marie Lloyd plus a cornucopia of others are all well represented. Tony Barker's expert delineation of the 'characters' represented in these old songs, and his deciphering of now-defunct Cockney slang words and expressions confer to this set the added dimensions of a sociological document.

Modern record marketing strategy is geared to the recycling of known best-sellers. Nonetheless, already noted for their lavish archival enterprises, the commercially-minded Bear Family have not stinted the dedicated efforts of the redoubtable Mr. Barker. Bathe in nostalgia and help keep another Grand Tradition alive.

John Dales & Peter Dempsey

ROUND THE TOWN - Following Grandfather's Footsteps – A Night at the London Music Halls:

4-CD set (106 tracks) and accompanying 132-page book in 12" box, containing classic performances by major protagonists of pre-First World War British Music Hall.

Compiled and produced by Tony Barker, digital transfer and restoration by John R. T. Davies.

(Bear Family BCD 16021 DK). Available at £65 (including postage and packing, inland) from Tony Barker, [REDACTED] Mitcham Surrey; CR4 3JG.

CD Review

Oscar Natzka – The Definitive Collection: Volume 1 – 1938-1940

Oscar Natzka is not a name everyone is familiar with. He had but a short recording career, interrupted by the greatest global conflict in human history, and terminated by his untimely death at the age of only 39. In his short recording career, he was to establish a reputation that placed him at the top of his profession amongst his contemporaries, and there are many, myself included, who would claim that he possessed one of the finest bass voices ever recorded.

This double CD set forms Volume One of a two volume set, issued by the National Library of New Zealand. It contains all his commercial recordings made between 1938 and 1940, with some additional material, including the two private recordings he made to show his friends and benefactors back in New Zealand how he had progressed. It was these recordings, accidentally overheard by Oscar Preuss at EMI studios, that were to launch his commercial recording career.

Arranged in chronological order of recording, this collection makes an absorbing study, as well as providing a treasured archive of performances by this great artist. That mighty voice, whose deepest notes seem to float so effortlessly from the very pit of his stomach, provides of course, the most complete satisfaction, but as the chronological sequence unfolds it is possible to hear the parallel development of Natzka's musical artistry.

Some of the tracks are admittedly of an inferior sound quality, and have been included for historical interest and completeness. These are not only interesting for these reasons, for they illustrate and

emphasise just how brilliant were the commercial recordings – the comparisons they enable us to make are most instructive.

It would be surprising if in any chronological sequence of commercial recordings we were not able to perceive naked commercialism appearing, and it is so here. Before the imminence of war, the mighty voice is used to sell popular ballads with some operatic extracts. The outbreak of war produced undreamed of possibilities for EMI which were capitalised by the issue of *Land of Hope and Glory*, *There'll Always Be an England*, and *The Yeomen of England*. The huge demand for these masculine and patriotic works did much to create a voracious appetite for more of Natzka's artistry, which in turn enabled EMI to issue a steady stream of popular material as well as some lesser-known but inspired items.

Taken as a whole, these CDs form an archive of unusual interest and unparalleled satisfaction. I am impatient to get my hands on Volume Two, which is due out in February. Both sets can be obtained from George Woolford at the CLPGS Bookshop, from whom details of the price can be obtained. And it goes without saying that the general sound quality is excellent.

Frank James

'Oscar Natzka: The Definitive Collection: Volume One 1938-1940'; cat. no. Atoll ACD 400; published by the National Library of New Zealand, PO Box 1467, Wellington, New Zealand. E-mail: <www.natlib.govt.nz>. Two CDs – No. 1 has 16 tracks, duration 57 minutes 13 seconds; no. 2 has 21 tracks, duration 68 minutes 44 seconds.

Reports

London; 21st. November 2000

There was a certain feeling of anticipation amongst the London members when they met at the Swedenborg Centre in Bloomsbury on Tuesday, 21st. November for John Passmore's programme, '**Ladies of the Golden Age**'.

The first Lady of the Golden Age was Adelina Patti with two selections dating from 1906, followed by Nellie Melba, with a selection from each of her golden years, 1904, 1905 and 1906, being the *Valse* from Gounod's *Romeo and Juliet* on 03035/DB.367, Bizet's *Pastorale* on 03070/IRCC.35, and Bishop's *Lo! Hear the Gentle Lark* on 03047/DB.347. Louisa Tétrazini was represented by two selections from *Lucia di Lammermoor* and *La Sonnambula*, dating from 1909 and 1911, respectively. Amelita Galli-Curci sang *Ombri Leggiera* from Meyerbeer's *Dinorah* on Victor 74532, Verdi's *La Traviata* with Giuseppe De Luca, also on Victor 88601, and Benedict's *La Capinera* on Victor 64792.

John brought the first half of the programme to a close with Conchita Supervia singing the *Habañera* from Bizet's *Carmen*.

After a break for teas and coffees, John opened the second half with Ernestine Schumann-Heink in arias by Donizetti and Delibes. The American soprano, Edith Mason, took the stage next with two unpublished selections dating from 1925 and 1928, followed by Mary Garden performing Harrison's *In The Gloaming* and the traditional number, *Jock O' Hazeldean*, both on Victor 7245 and dating from 1929.

The great Rosa Ponselle was represented by an unpublished recording of Schubert's *Serenade*, Verdi's *La Vergine Degli* from *La Forza del Destino* with Ezio Pinza, and Bishop's *Home, Sweet Home*.

The final Lady of the Golden Age was Emma Eames who, although having emigrated with her parents to America when she was five

years old, was actually born in Shanghai. She sang *Bei Männern* from *Die Zauberflöte*, *The Jewel Song* from Gounod's *Faust*, and Schubert's *Gretchen am Spinnrade*, all on the Victor label.

John's presentations are a joy to experience, with a wealth of amusing and informative anecdotes dredged up from goodness knows where and delivered with authority and *panache*. Another great evening.

Tim Wood-Woolley

London; 19th December 2000

The last London meeting of the year on 19th December was one of the very popular '**Members' Nights**' with a special guest, French member, André Brunel. The theme this year was one of '**Records to Take into the Next Millennium**', and Frank Andrews was first on the floor with Sir Manly Power and Paddy's Resource on Columbia DB.139 celebrating the Middlesex Regiment, known as 'The Die Hards'. Tom Little gave reminiscences from his 1954 visit to Bayreuth and played an all-too-brief extract of Hans Hotter as Wotan from Act III of *Die Walküre*. Joyce Edwards lightened the tone with Peter Pratt being 'The Very Model of a Modern Major General' from G & S's *Pirates of Penzance*.

Tony Dutton gave us *How Frail and Weak a Thing is Man*, from Gounod's *Queen of Sheba*, lovingly sung by Yorkshireman Walter Widdop. Allan Palmer played a 1928 recording of Ursula van Dieman singing Mozart's *Laudate Dominum*, and André Brunel played two brown wax French cylinders on Tom Little's Model 'A' Gem – *Cette petite femme* on Le Kaleo label, and *Chez mes parents* on Le Virtuose label. Peter Currey didn't wait for our Chairman, but brought his own Billy Williams record – Cinch 5045, *We Don't Want More Daylight*.

After the coffee and tea break, Colin Armfield played a recording by Moriz Rosenthal of a Liszt transcription of Chopin's *My Joys*, followed by Geoff Edwards playing Charles Penrose as *The Laughing Policeman*. Peter Currey played three Christmas Carols with Uncle Mac from 1938, and Dave Roberts played Reginald Gardiner's *The Train* on Decca F.5278. John Passmore played Caruso's 1908 *Questa o Quella*, and Howard Martin reminded us of the basis of the new Millennium with a hymn on Redemption Records.

Wyn Andrews recollected a more innocent age with *Casey's Court* on Regal, and Ewen Langford played extracts from Haydn's *Creation*. Tim Massey played Peter Dawson singing *Bless This House* and Tim Wood-Woolley played an extract from Boite's *Mefistofele*, sung by Claudio Muzio on Columbia. A most enjoyable evening was rounded off by Tony Dutton with *Sonelle in Quest'ora*, sung by Beniamino Gigli and Giuseppe de Luca, followed by a short extract from Humperdinck's *Hansel und Gretel*. A rousing end to the year 2000.

Tim Wood-Woolley

London; 16th. January 2001

For the first London meeting of the year, over 25 members met at the Swedenborg Centre on 16th January to enjoy another programme by Bernard Smith entitled '**Singers of the Century**' with the sub-title, '**Not the Best – but One-Offs**'. The criterion for selection into the programme was that the singers must be unique individuals.

The first singer was the American, Paul Robeson. The son of an escaped slave, he became a lawyer, sportsman, singer and film star, excelling in all these rôles. Bernard played a recording from his first sessions in 1925, *Steal Away*, with some of the later recordings – two selections from *Show Boat*, including a live performance of *Old Man River*, and *Water Boy*.

On to Spain with the next one-off, Conchita Supervia and three selections, including the

Spanish song, *Carnations*, and the *Seguidilla* from Bizet's *Carmen*. The next artist, whilst not a one-off as such, was the last in a line which stretched back into the mists of musical antiquity – he was Alessandro Moreschi, the last of the *castrati*. The famous recordings were made in 1902 when Moreschi was 44 years old, and we heard *Domine Salvum*, by Giovanni Aldega.

Alfred Deller was a fine example of an unique artist and one who almost single-handedly ushered in a new way of performing and listening to baroque and pre-baroque music. The first recording played was Purcell's *Music for a While*, dating from 1949, followed by selections from *Messiah*, and a folk song. Deller took part in the first performance of Britten's opera, *Midsummer Night's Dream* at Aldeburgh, but was not a success. His place was taken at the Covent Garden performances by the American, Russell Oberlin, who was represented this evening by a Handel aria.

Finally, Bernard brought us to his last one-off, Owen Brannigan, and we were treated to fine examples from his huge repertoire, encompassing the *Catalogue Aria* from Mozart's *Don Giovanni* to North Country folk songs.

The evening closed with the large audience showing its full appreciation of an excellent programme.

Tim Wood-Woolley

Midlands Group; Birmingham, 18th November 2000

Chairman Eddie Dunn explained that due to unavoidable circumstances, the time-honoured '**Ladies' Night**' could not take place, and at short notice, Phil Bennett and Ed Parker had stepped into the breach.

Phil commenced the proceedings with his programme entitled '**Ladies of the Night**', which consisted of some fourteen 78s, played on the Society's Expert Junior, of some of his favourite female artistes of the 1920s and 1930s. Selected details as follows –

- ◇ **Lil Armstrong** (piano) – *Drop That Sack*, from May 1926, accompanied by her husband Louis, with the Hot Five. It is believed that Lil was the influence behind the legendary Hot Five recordings.
- ◇ **Blanche Calloway**, leader – *Casey Jones*, from March 1931; accompanied by her Joy Boys, who were in fact the Andy Kirk Orchestra. Mary Lou Williams featured on piano. Blanche was the sister of Cab Calloway.
- ◇ **Annette Hanshaw**, vocal – *You're the One I Care For*, from January 1931. This lady was discovered by the recording manager for Pathé Records in 1926 and went on to make recordings for 8 years. She then married the manager and gave up recording. On this record and many of her others can be heard her catch-phrase 'That's all' at the end.
- ◇ **Binnie Hale**, vocal – *Spread a Little Happiness*, from March 1929. The only British artiste included in this programme, accompanied by the Al Starita Orchestra.
- ◇ **Ma Rainey**, vocal – *Moonshine Blues*, from December 1923; accompanied by Lovie Austin and her Blues Serenaders, which included the cornettist, Tommy Ladnier.
- ◇ **Bessie Smith**, vocal – *Down Hearted Blues*, from February 1923; piano accompaniment by Clarence Williams. This was Bessie's first recording.

And finally,

- ◇ **Margaret Young**, vocal – *Don't Think You'll Be Missed*, from November 1922, believed to be accompanied by The Original Memphis Five. This lady's brother-in-law was the composer Richard Whiting.

Ed Parker presented the second programme, consisting of excerpts from a CD prepared by Joe Pengelly [*As reviewed by John Dales in issue no. 232 – Ed.*]. This is a transcription of 21 phonograph cylinders and includes 2-minute examples of Lioret, Indestructible and Lambert cylinders, and 4-minute Edison wax and Blue Amberols, among others.

There was only time to hear nine of the tracks, including the following –

- ◇ *Good Old Summer Time*, by the **American Vocal Quartet**, from 1904, on a 2-minute Pink Lambert;

- ◇ *As I Sat on My Dear Old Mother's Knee*, by the counter-tenor **Will Oakland**, from 1913, on Blue Amberol;
- ◇ *Polka des English's*, by a French comic singer, from a 1900 3½ minute Lioret;
- ◇ *All Alone*, by **Ada Jones**, from a 1910 4-minute Edison wax Amberol;
- ◇ Part of a Minstrel Show Accompaniment by the **Olio Minstrels**, from a 1913 5½ minute giant Kinetophone cylinder.

The French Lioret item demonstrated that there were cylinders made with a playing time in excess of 2 minutes well before Edison's wax Amberols of 1908.

The final item was made to provide the sound accompaniment to a minstrel film show.

Many thanks to Phil and Ed, and a belated thanks to Eddie Dunn for providing the tea and coffee during our meetings' breaks.

Geoff Howl

Midlands Group; Birmingham, 20th January 2001

The first part of the meeting which took place at the Salvation Army Citadel in Birmingham comprised the Group's Annual General Meeting. The Chairman's Report confirmed that the Citadel was to remain as our venue for the foreseeable future, and that the Wolverhampton Phonofair would also take place at its customary venue, in September.

The Chairman also paid tribute to the contribution made by three Midlands Group Committee members to the national CLPGS organisation, viz., Richard Taylor and Philip Bennett – CLPGS Directors, and Edward Parker, of the HILLANDALE NEWS editorial team.

Geoff Howl stood down as Group Vice-Chairman (on account of his current illness) while remaining a Committee member: his place has been taken by current Committee member, Richard Taylor.

The remainder of the evening was devoted to **Members' Choice**, in which we play one or two records of our own preferences, either on 78, LP, CD or tape.

Among the more unusual offerings were two different dialect records. Scotsman Willie Kemp was heard on a Crystalate 78 with an Aberdeen dialect piece in which was vocalist, and also played the penny whistle and concertina. This was recorded in Edinburgh in 1933. Then Graham Squiers gave us '*Aerbut Paerks' Wedding* in a mixture of the Black Country and Birmingham speech. This dates from early 1928 and is on the Columbia label.

Another member played the Sid Phillips version of *Oh! Dear, What Can the Matter Be*, and confided to us that, many years ago, the Kenny Ball trumpet solo on this record converted him to an appreciation of jazz, and on to music in general.

Other artists heard were – from the Music Hall, Ben Albert, Mark Sheridan, and Albert Whelan from the early days, and the Sealey Brothers (performing as 'Cosmatheka') from the present day.

From the Band world were Ina Rae Hutton and her Melodears (an all-female American combo), the Savoy Orpheans, and the Joe Venuti Orchestra. From the 1940s Jazz scene, was Harry (The Hipster) Gibson, and from the Classical world, Tito Schipa.

Once again we had proved that variety is 'the spice of life'.

Geoff Howl

Northern Group; Alston Hall, Longridge, Preston; 20th November 2000

The first part of the meeting comprised the Groups' Annual General Meeting. The Chairman, Gavin Mist, reported that he had now been made a Director of the CLPGS Board, and hoped that the Northern Group be further publicised by the CLPGS Web page, which does not currently list the Regional contacts.

The Membership Secretary, John Astin, reported on group membership, pointing out that not all Northern Group members subscribed to the national Society, and that

the Blackpool events had failed to attract new members. Nevertheless, under any other business, Miles Mallinson pointed out that the Blackpool Fair in May 2001 would be supported with an appropriate display, as this is a good publicity event for the Group.

Following the AGM, Miles Mallinson presented a talk and demonstration on **Repairing and Overhauling Gramophone Motors and Soundboxes.**

Miles had prepared a clean motor which he dismantled with great care, and emphasised the need to ensure that these mechanisms should be totally run down before any maintenance work is undertaken. If the motor is run down, a little pressure on the drum barrel against the main driving gear will exert any unreleased pressure still in the coiled spring. The gramophone motor used was a cheap, but efficient example, 'Marc déposé' type motor. There were numerous such motors used originally, e.g., by Thorens, etc. Miles showed great dexterity by re-assembling the motor in the brief timespan allowed.

Discussion covered the larger triple and quadruple spring motors seen in some Gramophone Company and HMV machines, and in the larger phonographs, e.g., Columbia AR and Edison Triumph. Examples of some of these motors were shown displaying the variations in design. The older HMV motors are sometimes heavy, cumbersome motors to work with, of poor design but superb working principles, e.g., the Senior Monarch.

Governor springs and weights should always match precisely, with weights set true to each other. Equally, great care must be exercised with any exposed type motors, e.g., as found on the Puck phonograph, which can have sharp edges on the exposed spring. Newer collectors must remember that older machines have English Imperial and American thread dimensions, not the modern Metric equivalents now supplied.

During this session, Ted Hock had brought an attractive mahogany-cased table model gramophone, which apparently had HMV

components fitted to it originally. It was temporarily fitted with an 'Expert' soundbox. No numberplate was visible inside the front or top louvres, and the fittings (including the gooseneck tonearm) were nickel-plated, including a triple-spring motor. But nobody could positively identify the model or manufacturer. (It transpires since the meeting that a similar example has been identified as an early HMV table-grand, c.1909-1911, and that it could have been a prototype.)

We heard Paul Remies (on Columbia), Elizabeth Schumann, and a later dance record during Miles' demonstration.

An 'Exhibition' soundbox was dismantled and fitted with new gasket tubing, the knife edges checked and cleaned, and the stylus bar adjusted to a neutral position using the two adjusting screws. Finally, beeswax was warmed and used to seal the centre screw. The older gaskets had proved totally rotten! Discussion ensued regarding the qualities of different rubber encountered for this work.

Our thanks to Miles and all members who participated at this meeting.

John Astin

West of England Group; North Tawton, Devon; 11th November 2000

Members of the West of England Group assembled at the home of Keith and Irene Badman in North Tawton on 11th November. The theme of the meeting was 'Fireworks'. This was realised in several ways – in the choice of music, a colourful display of pyrotechnics in the garden, and in the serving of splendid traditional fare by our hospitable hosts.

Keith started the meeting with two very familiar 2-minute wax cylinder titles, on an Edison 'Home' phonograph. These were *Who Were You With Last Night?* from Stanley Kirkby, followed by William Tounson's version of *Home Sweet Home* – a clarinet solo.

Keith then reflected on the fact that the two recordings which we had just enjoyed, had

been produced, like all the rest of that era, in a relatively simple fashion, and with the minimum of equipment. This is in sharp contrast with a modern recording studio. One wonders if the present CDs will stand the test of time in the same way as these cylinders.

The next presentation was by Paul Morris on his Edison Opera machine, and he brought along six examples of Edison wax Amberol cylinders. These were –

- ◊ *Gateway City March* (Charles Daab) – no. 610;
- ◊ *They're All Single by the Seaside* (Florrie Forde) – no. 12336;
- ◊ *It Happened in Nordland* (Victor Herbert Orchestra) – no. 229;
- ◊ *I Love You in Velvet* (Maurice Farkoa) – no. 12215;
- ◊ *Medley of Famous Rueben Songs* (Maurice Levi & his Band) – no. 169;
- ◊ *Nigger Loves His Possom* (Collins & Harlan) – no. 32.

After the playing of *They're All Single by the Seaside*, Paul commented that the number had obviously passed the 'Florrie Forde test' for the successful inclusion of any item into her repertoire. This meant that by the second verse we were all joining in!

At this point, we rounded up coats, torches, and boxes of fireworks and stepped out into the garden. All too briefly the night came alive with star-burst rockets probing into the dark and threatening sky, and vivid, spectrum-exploring 'fountains' and other exotically named examples of their makers' art.

We then returned inside to the warmth and comfort of the lounge to resume our musical programme, and to the dining room to enjoy the delicious spread which Keith and Irene had prepared for us. It goes without saying that the evening would not have been complete without an excerpt from Handel's *Firework Music*, and this was provided by Braxton Reynolds, who brought along the Pro Arte Orchestra LP version of the work.

We then moved along to a varied and interesting presentation by Dave Roberts, using both discs and cylinders. He commenced with a Brunswick 78 (no. 04036) by Peter Lind Hayes, entitled *Life Gits Tee-jus*, which he played on an HMV 101 portable machine. He then moved on to *Oh Where Oh Where Has My Little Dog Gone?* (Will Danby) on a White cylinder played on the Edison 'Home'. He concluded with two differing interpretations of *The Village Blacksmith* – the first being a 1906 Edison Bell cylinder with the rich tones of Peter Dawson, and the second on a 1928 disc recording with the BBC Choir and Columbia Dramatic Players.

The *finale* came from Paul Collenette with a selection of discs. His opening remarks concerning the choice of music reflected the general feeling of the meeting that, surprisingly, there seemed to be very few titles that strictly applied to our theme of 'Fireworks'. He therefore had opted for a 'halfway house', and offered the following on the theme of 'Fire'. The first was *Fire*, a 1926 Columbia recording from Harry Reser's Syncopators – an early example of the Western Electric recording system. The second was *Fire Fire Fire* from Jack Payne, recorded in 1930, and this was followed by *Firefly* by Jack Hylton, again dating back to 1930. We then heard a novelty number, again from Harry Reser, entitled *I Wonder How I Look When I'm Asleep*. The concluding item was *Harmonica Harry*, from Jack Payne.

This rounded off an enjoyable and stimulating meeting and we should like to express our grateful thanks to our hosts, Keith and Irene, for their warm welcome and for all their efforts in ensuring the success of our get-together.

Geoff Parr

West of England Group; Puncknowle, Dorset, 16th December 2000

Our host for this meeting was one of our most stalwart branch members, Geoff Parr, whose

theme was *The Gramophone and the Wireless Set*.

The venue was the village hall at Puncknowle in the enchanting countryside of Dorset, between Bridport and Abbotsbury – the latter being one of the smallest (population 627) villages ever to have had a branch railway line built to it. Puncknowle goes back to Saxon times and is mentioned in the Domesday Book. It hasn't changed a lot since – and I must say, I'm rather glad.

Geoff began by explaining the growth of his interest in sound recording. At the age of 5 (late onset?) he was intrigued by his grandmother's Academy gramophone and a supply of 8" Broadcast records. It was to lead eventually to a career in broadcasting.

We saw and heard three gramophones – a 1904 model E Victor, a 1912 HMV no. 7a, and a 1927 HMV model 32. They all of course, had the external horn, and it was interesting to note that the basic design had changed very little in that time. One of the records played was *Last Rose of Summer*, sung by Nellie Melba, who was the first celebrity to broadcast. That concert had an unscheduled pause while Melba put down the microphone when it got almost hot enough to do toast on. We also heard Columbia RO 67, *The Birth of Radio*, a history lesson which unexpectedly turned into an advertisement for Marconiphone radiograms.

Geoff then spoke about the 78 rpm format, which held sway for 60 years. Compared to the constant groove-speed cylinder, vertical-cutting, or centre-start Pathé, the 78 was unscientific. There is a 3:1 ratio groove speed change; a sharp needle is abraded to shape by Cornish slate-dust; and the tracking weight is around 20 tons per square inch. Near the centre of the disc, when the needle is badly worn, it has to cope with tightly-distorted grooves. All this to please the makers of spring motors and steel needles!

In the 1920s, the wireless set began to sit alongside the gramophone in the home. Granny would complain that the acid from the accumulators burnt holes in the carpet,

when being carried for recharging at the local garage. We heard a recording from a Radio Luxembourg programme with its signature tune by Carroll Gibbons – so well remembered that we all sang along! Then Les Allen singing for Radio Normandie, which was received well all along the South Coast. These stations provided alternative listening to the BBC's 6BM (Bournemouth) which was very dull on Sundays.

After the presentation, we were treated to a feast that would have fed the whole village. Many thanks to Geoff for a novel and wide-ranging programme relating gramophone to radio, which we enjoyed greatly.

Paul Collenette

West of England Group; Exeter, 27th January 2001

We assembled at Paul Collenette's house for our A.G.M. and Forward Planning session. The meeting was constructive and I feel sure that this year, the Centenary of Gold Moulded Cylinder Records, will be a good year for us all. The final business was the election of a new Regional Secretary – Paul Collenette – and I wish him well in the new post.

After a brief pause for refreshments, Paul Collenette gave us his programme – **Musical Comedy, 1890-1914**. The era began just as the reign of Gilbert & Sullivan was ending. We heard a Selection from *Utopia Ltd.* by the Band of H.M. Life Guards on the Vocalion label. This was a show of minor importance compared to the well-known operettas composed previously, and with several themes redolent of Lionel Monckton and others who were shortly to gain even greater popularity.

Paul commented on the amazing success of Cellier's *Dorothy*, which he thought must have been due to factors other than the possession of memorable tunes.

We then heard a Selection from *The Geisha*, Sidney Jones' greatest success, on Blue Amberol 1740 – a good, lively recording,

even if Billy Murry's *Chin Chin Chinaman* sounded a little out of place with his New York accent.

Leslie Stuart's runaway success *Floradora* of 1899 was represented by a Columbia Disc made somewhat later – a Selection by the Light Opera Company – a group probably comprising whoever was in the studio that day, thought Paul.

Our next show, *A Country Girl*, has to my mind, been unfairly neglected and is well deserving of a revival. Set in Devonshire, it contains many lovely tunes. We heard a Selection on a late (1930s) Edison Bell Winner record.

Paul's Opera was then wound up for use on an Indestructible 4-minute record of a Selection from *The Arcadians*. It was nice to hear a record made at about the same time as the show.

Lastly, many of Ivan Caryll's successes were recalled by a lively medley on Columbia, and then, by way of a backward glance, we heard Leslie Stuart towards the end of his life playing a piano selection of his popular songs. This must have been rather nostalgic even when the record was made – 1926.

Paul Morris

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The Phonograph Society of N.S.W. Inc. (founded 1973)

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**Barry Badham, [REDACTED], Pymble 2073;
Australia**

Letters

Change the names? – no. 1

My views on the suggestion that we change the names of the Society and its magazine are the very opposite of Howard Hope's. If either name is to be changed I would suggest that it be that of the Society.

If an organisation is hoping to attract like-minded members, it is of no little importance that its title conveys some idea of its objectives and therefore the purpose of joining. C.L.P.G.S. may be an historic name and may be regarded with affection by long-serving or knowledgeable members, but I wonder if it means much to anyone whose interest in this field is only just developing. 'City of London' it ain't, and it is more than a Phonograph and Gramophone Preservation Society. Having said that, I can't come up with a suggested name; for one thing (and I hope members will go easy with their vitriol), I couldn't accurately define the objectives of the Society – I just enjoy being a member.

As for the magazine, it is not called 'Hill and Dale News'! Surely any new member receiving this for the first time will see 'Hillandale' as a rather clever play on words. Assuming they will have joined the Society because they know what the Society is all about, they will have made assumptions about the content of the in-house magazine, whatever its name, before they read it. Once read, they will know what to expect. 'Hillandale' seems perfect – it has a humorous reference to an historical basis. Long may the magazine contain flashes of humour. Anyway, aren't the 'pits' and non-pits of CDs hills and dales?

If I may refer to the criticism of the content of HILLANDALE NEWS, I confess to being a very satisfied customer. Obviously there will always be articles in which I will have no great interest but I will read them, I will have learned a little more in the process and one of them could give rise to a whole new interest

for me. And of course, anyone with a more gripping contribution will no doubt submit it.

Leonard Bailey
Oldbury, West Midlands.

Change the names? – no. 2

The CLPGS is the old and respected name for our Society and whether members live in the City or elsewhere makes little difference – the name is original and should stay.

The HILLANDALE NEWS may not carry much 'News' for Howard, who is fortunate to be at the centre of things, but for members, like myself, who cannot get to meetings or events, it is all 'News'. Although I have not met many members I feel that I know them all.

For comparison, all newspapers and magazines carry very little news, concentrating mainly on advertisements and TV listings. 'Hillandale' in itself is a very appropriate title. 'Sound Waves' is for Radio, and 'The Groove' just a bit too trendy.

Name changing is a waste of time and money and serves no useful purpose. Leave well alone is my response to Howard's suggestion to change the names of the CLPGS and the HILLANDALE NEWS.

Charles C. Stopani;
Mannofield, Aberdeen.

Change the names? – no. 3

I think Howard may be embarking on a very choppy course in considering changing the name of the magazine, and indeed, the Society. I do not think I need to remind him of the origins of the Society, which have been documented in earlier editions of the magazine. As he points out, the full original title should remain for formal purposes, but I consider the 'CLPGS' initials as a perfectly acceptable alternative for general reference. In what circumstances would we want to refer to the reduced title 'The Phonograph and Gramophone Society'? Or 'TPGS' for that

matter? Regional groups refer to themselves quite satisfactorily as allied to the CLPGS, so I cannot see any use for Howard's alternative title.

Why do we want to change the name of our magazine which has circulated round the world quite satisfactorily since October 1960? Our first Editor, Bob Wormold, chose a name which appeared to convey the magazine's contents to all prospective readers and it has succeeded up to now. Why change for change's sake? THE GRAMOPHONE magazine has been on newsagent's shelves since 1923 and it is still successful though the title means nothing to a very large section of their readers. If it must be modernised, just change the typeface, but 'HILLANDALE' must remain as part of the title in my opinion.

I do hope Richard and Don Moore have some success in tracing their machines. It reinforces my thoughts about publishing full addresses in specialist magazines and directories.

Dave Roberts (Hon. Vice-President);
Paignton, Devon.

Change the names? – no. 4

If the proprietors of THE GRAMOPHONE and RADIO TIMES see no need to change the name of their magazines then why should the Society do so?

THE GROOVE, suggested by the Chairman, has a swinging sixties feel about it which is possibly even less representative of the magazine's content than the present title.

HILLANDALE has a nice ring to it and is broadly appropriate. Unless someone can think of a genuine improvement I should be inclined to stick with what we've got. (I could live with dropping NEWS and restoring THE, if we have to.)

Bob Carlisle;
London, SE18.

Change the names? – no. 5

I would like to respond to the suggestion made by our Chairman that the name

HILLANDALE NEWS be changed. I believe he is wrong in dismissing the word 'NEWS'. It is in truth more relevant than the preceding noun. Articles, Reports, Opinions, Announcements, Reviews, Advertisements – this is what News is. It is also a more dynamic nomenclature than 'Magazine' or 'File'.

As for 'HILLANDALE', it is in-house jargon understood – I suspect affectionately – by all in the field. It could be defined as reflecting the ups and downs of the recording industry, but I don't think that is necessary.

As a title it stands well enough, and if you were to canvass for an all-embracing title, you would probably have as many as we have members. In any event, the constantly expanding audio media market will make any pertinent name time locked.

For these reasons my vote is to keep what we have.

Roger F. Swindall;
Kingsthorpe, Northampton.

Change the names? – no. 6

I agree with our Chairman's suggestion that the title HILLANDALE NEWS could be updated.

These are the days when instant access to information is sought and expected. Indeed, we requested a Membership List to access information about ourselves. Out in the big wide world there are many owners, collectors and people interested in British Gramophones who have never heard of CLPGS – these are surely our future members. The Internet will be used to find information on Gramophones and organisations such as ours. With so much information available, the Title of any information is paramount – it is not immediately apparent that an article in a magazine entitled HILLANDALE NEWS would pertain to Gramophones. Arguably, the Society is primarily concerned with British gramophones, phonographs and related items, and this could be conveyed succinctly in a new title.

To paraphrase part of our Chairman's article, we have grown far beyond the borders of

London: surely the 'City of London' reference in CLPGS has long since lost its relevance. For both the Society and its Magazine to be instantly recognisable, could I suggest the title of '**The Phonograph and Gramophone Society of Great Britain**' (or 'The United Kingdom'). Surely for simplicity there is no reason why our Magazine and Society should not bear the same name?

Let's hope Brussels does not have its way and 'Great Britain' or 'United Kingdom' would retain its relevance in a new title of our organisation for many years to come.

Ian Calderbank;

Website:

<www.gramophones.freemove.co.uk>

Re: C----phones

I would like to voice my concern at the emerging snobbery of those with original, mint condition, museum Gramophones and the 'have-nots'. I do not think it aids our cause to condemn owners of less-than-perfect machines to secondary status. Surely it is interest in the industry that should be welcomed and encouraged, no matter what we might own.

Of course, pure fraud and unscrupulous dealers should be warned of and exposed, but at what point – other than machines manufactured yesterday – does a G-phone become a C-phone? Not when a needle is replaced perhaps, but how about a new diaphragm, or replaced sound box? Suppose we recover the turntable, have a new spring, have to use a different winding handle, and replace the brake? Will a replaced horn require our resignation? What if we have to clean out worm and refurbish the cabinet?

At what point does a talking machine lose its credibility in polite society? There is a clear distinction between copies and rebuilds. I think we should reflect that distinction more positively in our Society otherwise the 'in-crowd' can only get smaller. If Crapophones are FAKE Gramophones, why not call them just that?

Roger F. Swindall;
Kingsthorpe, Northampton.

That C-word again, *continued*

Oh dear, Mr. K. Priestley would berate me with his heavy black underlined words (issue no. 232) because I see things differently from himself.

My light-hearted suggestions for alternatives to the C-word do not preclude the continued use of 'C-ophone' by those who believe it will make a difference to the kind of people out there who trade in fake machines.

Eric Smith;

Antigua, West Indies.

Seeking Information on Howett Worster

I am writing to ask readers for any information they may have about recordings made by my father, Howett Worster.

He was an actor and singer who achieved some fame before World War II, both in silent movies (he was leading man for the Hepworth Film Company in 1912) and on stage, singing in leading rôles at Drury Lane and on tour with *The Desert Song*, *Show Boat*, *The New Moon*, etc., between 1926 and 1930. He made a number of recordings for Columbia before 1931 when it merged with the Gramophone Company to become EMI, and possibly with the Gramophone Company after this date.

If your readers have any knowledge of these recordings (particularly the later ones) and how I might get copies, I should be most grateful to know.

Alec Worster;

[REDACTED]
LONDON; NW11 6RU.

A Strange Instruction; and an Internet enquiry

I wonder if readers might be able to shed any light on an unusual record sleeve (sadly minus record). It is plain brown paper printed

in austere fashion with the title 'United Dairies Ltd. Physical Culture Exercises Set To Music For Boys and Girls'. But most interesting is the instruction 'IMPORTANT – USE AN OLD NEEDLE'. Can anyone advise the reasons for this strange instruction, which flies in the face of the usual dire warnings about using each needle only once.

I would also be interested to know if there are any Internet news groups of interest to the UK-based machine and record enthusiast. The two I have found so far (78-C & 78-L) have a very strong US bias.

John Cook;
Owlsmoor, Berkshire.

Must Get Around To It

I suspect that most members who did not submit their information for the Membership Directory are, like myself, in the 'Must Get Around To It' rather than the 'No, Never!' category. As the former editor of the Membership Directory of the Association for Recorded Sound Collections in the U.S., I can assure you that inertia (or is it distractedness?) is one of the most powerful forces on earth.

At ARSC it took us several editions to build up a database of entries for most of our members. To make it easier on them, we did not require that new forms be filled out for each new edition, but rather sent a printout of the entry on hand to each member who had previously responded, with a note requesting any changes they might wish to make. If there was no response, and the individual was still

a member in good standing, the entry was simply repeated. This worked fine. It served as a reminder, and saved members the necessity of filling out new forms for every edition.

Of course, we also included the name and address of all members, unless they specifically requested not to be included, a policy which would seem to give some of your members kittens! (Or land the Executive in jail?)

There were never any complaints that I recall, but perhaps it would be different in the U.K.

On a related matter, I am surprised that the HILLANDALE NEWS contains so few e-mail addresses, either for officers or for the society itself. The society's website is not even listed (it is apparently still active, though rather out-of-date). E-mail is rapidly becoming the preferred means of communication, and is far easier than mail, once you are used to it. I would think it would help the society's operations to employ it wherever possible. Yours was the only e-mail address I found, for which I thank you; in fact it is the only reason you are receiving this communication (which is a mixed blessing, I suppose).

Congratulations on a continuing, fine publication.

Tim Brooks;
Greenwich, CT 06831, USA.

[Editors' note – The Society's web page is on the website of the Federation of Recorded Music Societies (FRMS), and its address is <www.musicweb.force9.co.uk/music/frms/clpgs.htm>.]

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MONTHLY SALES lists of 78s sent free to collectors worldwide. Opera, Ballads, Classical Instrumental, Jazz, Dance Bands, Speech, Rare Labels, etc. I also wish to purchase collections. Mike Comber, [redacted] Walton-le-Dale, Lancashire, PR5 4AQ. Tel.: [redacted]

Programmes for the second half of 2001

For meeting times and venues, see inside front cover

London Meetings

- July 17th Barry Raynaud – 'THE GEISHA' BY SIDNEY JONES (& OTHERS)
Tim Wood-Woolley – CLAUDIO MUZIO, 'THE VOICE OF THE CENTURY'
- August 21st Tom Little – AN INSTITUTION REMEMBERED
- September 18th Frank Andrews – WE HAVE OUR OWN RECORDS
- October 16th Tony Barker – *MUSIC HALL RELATED SUBJECT, TO BE CONFIRMED*
- November 20th Howard Hope (Chairman, CLPGS) – *SUBJECT TO BE CONFIRMED*
- December 18th Traditional Members' Night – Present your own records on the theme of 'OOOOH – IT'S MY FAVOURITE!'
- January 15th,
2002 Alan Palmer – FACE TO FACE

Midlands Group

Please note changed venue for May 12th meeting – see inside front cover

- July 21st Roger Preston – I HAVEN'T A CLUE; and
Bill Dean-Myatt – JAZZ IS WHERE YOU FIND IT.
- September 15th Eddie Dunn & Peter Dempsey – THE SOUND OF SURPRISE
- September 29th MIDLANDS GROUP PHONOFAIR; at St. Matthew's Church Hall, East Park Way,
Wolverhampton
- November 17th Glyn Hughes – WELSH SINGERS AND WELSH COMEDY ON RECORD
- January 19th
2002 ANNUAL GENERAL MEETING; to be followed by
BYFR (BRING YOUR FAVOURITE RECORD)

Northern Group

- July 15th PORTABLE PICNIC at Alston Hall
- September 16th Glyn Hughes – WELSH ARTISTS
John Hopkins – AUSTRALIAN ARTISTS
- November 18th John Mayers – FEMALE VOCALISTS
ANNUAL GENERAL MEETING

West of England Group

- July 7th –
revised date ALL-DAY EVENT; commencing 10.00 for 11.00, to be hosted by Paul Morris and others;
beginning at 27 Blackall Road, Exeter; thence to the Exe Canal, for the BOAT TRIP &
BARBECUE at the Turf Hotel, Exminster. Evening finish.
- September 8th 'PORTABLES PICNIC' – Presenter, Keith Badman; at 9 Bouchers Hill, North Tawton,
Devon.
- November 10th 'LADIES ONLY' – Presenter, Tom Little; at 'Ribbons', Station Road, Cheddar, Somerset.
- December 29th 'MINCE PIES, MUSIC, & PLANS FOR 2002' – Presenter, Paul Morris; at 27 Blackall Road,
Exeter.

A Message from Paul Morris

May I remind Members of
the OPEN INVITATION
to **ALL MEMBERS** of the **CLPGS** and
their friends to the
ALL DAY EVENT,
at **Exeter**, now re-arranged for
SATURDAY, 7TH JULY 2001.

The Programme for the Day will be -

Arrive for **Coffee**, 10.00-11.00

Lunch provided, 1.00

Afternoon - would include **Entertainment**
by members of the West of England Group;
and time to do some **Sight-Seeing**;

Evening - devoted to the boat-trip and
barbecue.

The Boat Trip takes place on the
'Water Mongoose', on the Exe Canal; the
Barbecue, at the Turf Hotel, Exminster.
Overnight accommodation can be arranged
in Exeter, if required.

Contact Paul Morris, on [REDACTED]

Vintage Technology Fair

Be sure to join us by the seaside for a day of gramophones, records, music machines and accessories.

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Leave the M55 at J.4, take the A583 and A587

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Stall prices reduced! Contact us now for a booking form
(If you already get our mailers you will receive one automatically)

John McGlynn & Brian Chesters

Tel: [REDACTED] : Fax: [REDACTED]

E-mail: [REDACTED]

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The CLPGS BOOKSHOP

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Telephone –

RECENT PUBLICATIONS available for the Spring of 2001.

HMV 'B'-prefixed series of 10-inch double-sided records by Ernie Bayly and Frank Andrews. Coloured soft-bound A4 publication – 412 pages of text, including Introduction and issue dates by Ernie Bayly and concluding Artists Index by Frank. Issue and deletion dates given, together with 'take' numbers. The few spaces have been filled with contemporary material and the cover illustrates some 14 different variants of the 'B' label. Cost is £39-00 per copy. Reference no. **BD-54**.

'DISCOVERING ANTIQUE PHONOGRAPHS' – Fabrizio & Paul. The 3rd hardback book issued by these hardworking pair. Dealing with the period 1977 to 1929. 244 pages containing some 400 coloured photographs. Historic machines pictured and detailed where only single examples are known. Cost is £39-95 plus postage. Reference no. **BD-46**.

PARLOPHONE 12" 'E'-prefixed series – Frank Andrews & Michael Smith. A complete listing of the Vocal, Instrumental and Orchestral recordings, as issued from 1923 until 1956. 8 pages of Introduction and History. 188 pages of listings; 6 page Index. Spaces filled with portraits from a 1926 Parlophone catalogue, plus their brief biographical notes. EMI have given the Society permission to reproduce 0 various Parlophone labels. Cost is £25-00 per copy. Reference no. **BD-53**.

'COMPLETE LIST of up to date RECORDS made by the NORTH AMERICAN PHONOGRAPH Co.' List dated November 1st, 1893. 8 pages, A5 size on sepia thick paper. Edison Electric Phonograph @ \$175; the Bell Tainter Columbia style treadle machine for \$140. Listings of 'plain number' and 'B' records. Cost is £2-50 plus postage. Reference no. **CL-38**.

ZONOPHONE SINGLE-SIDED RECORDS – Frank Andrews & Ernie Bayly. The definitive listing of all the 5", 7", 10" and 12" records sold in Great Britain from 1904 to 1913. Pre-acquisition discs available during the first issues. Covers Band and Instrumental, Operatic, Concert Hall and Music Hall. Recorded by named artists or with pseudonyms given where applicable. Records in French, Italian, German and Hebrew. 290 pages of text with full Index, Introduction by Frank Andrews and examples of coloured styles of labels. A4 size, soft cover. Cost - £24-00. Reference no. **BD-44**.

THE E.M.G. STORY – Francis James. Lavishly illustrated with many advertisements and photographs of the period (1916-1980), with appendices tabulating the technical details of every model of Handmade Gramophones. **The E.M.G. Story** can genuinely be described as the first chapter in the history of Hi-Fi reproduction. Hardback, 144 pages; 100 illustrations. Cost £15-00. Reference no. **BD-41**.

EDISON BELL – Catalogue of Winner and velvet Face records upto list 256. 1926 season. Reproduction disc catalogue, containing 80-odd pages, plus Index. Cost - £4-00. Reference no. **CL-40**.

ZONOPHONE double-sided records. Season 1913/4. Reproduction disc catalogue, containing 80 pages of recordings plus Index. Cost - £4-00. Reference no. **CL-41**.

Please, please remember – Postage costs are – Inland: Minimum postage, 50p; add 10% to any of the above books: e.g., Cinch is £2 plus 50p postage. The Fonotopia book is £12 plus £1-20 postage. **Overseas rate is '+15%',** with a minimum cost of '+£1'. Cheques to be made in favour of 'CLPGS Books', and not me personally.

George Woolford

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